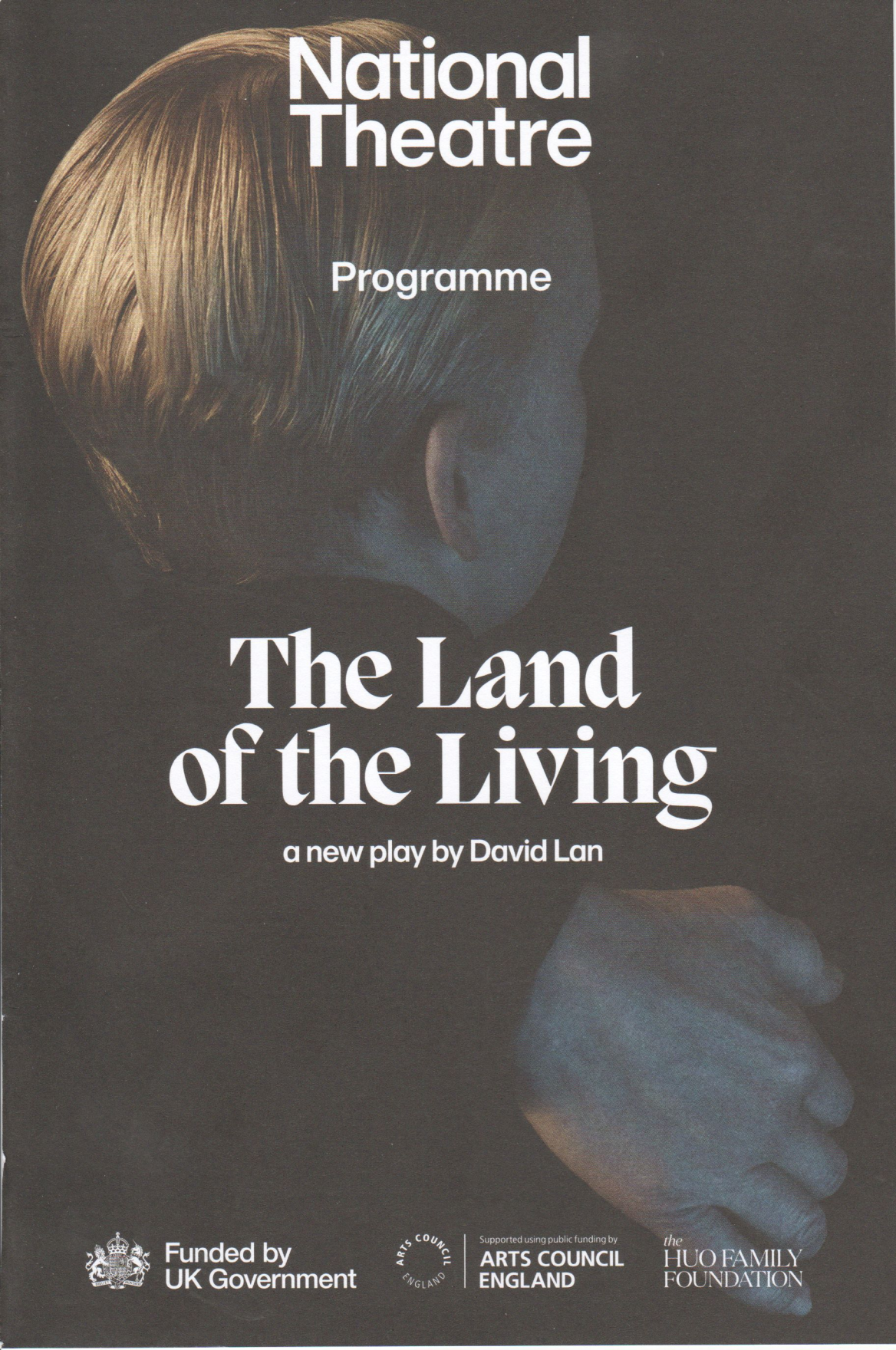
National Theatre
Programme
The Land of the Living
a new play by David Lan
Funded by UK Government
ARTS COUNCIL ENGLAND
Supported using public funding by
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the HUO FAMILY FOUNDATION

RSC

LONDON
2025 SEASON

21 OCT 2025 - 17 JAN 2026

'SPECTACULAR'
THE GUARDIAN

'SPELLBINDING'
THE STAGE

Concept by Émilie Chen, photography by Rachel Louise Brown.

Concept by RSC, photography by Seamus Ryan.

WENDY & PETER PAN

BY ELLA HICKSON
ADAPTED FROM THE BOOK BY J.M. BARRIE

TWELFTH NIGHT

BY WILLIAM SHAKESPEARE

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National Theatre

Hello and welcome to your National Theatre.

This autumn, we are thrilled to bring you a season filled with inspiring performances, exciting new work, and bold storytelling.

Whether you're joining us on the South Bank, enjoying one of our shows in the West End or on tour around the country, watching a production in cinema or from home through National Theatre at Home, there's something to inspire and entertain everyone.

At the National Theatre, we're dedicated to nurturing and celebrating the theatre-makers of tomorrow. In the following pages, we're excited to be spotlighting one of our brilliant apprentices, Sarah Ray-Dobson, who shares her experience working in our Props department. And we present the 2025 Linbury Prize for Stage Design, which provides a unique platform for the next generation of designers, helping to shape the future of theatre with bold new visions.

Enjoy exploring everything that's coming up.

Indhu Rubasingham and Kate Varah
Director, Executive Director and Co-Chief Executives

Everyone is welcome.

We are all part of making the National Theatre a welcoming, inspiring place where everyone can feel they belong, whatever the purpose of their visit.

Discriminatory and intimidating behaviour have no place here.

If you experience any, we'll take action. Speak to any member of staff who can refer you to a manager. We're here to be proactive and to help.

We take pride in acting with care and compassion, and everyone who visits or works here is entitled to be treated with dignity and respect.

This place exists to spark creativity, conversation and thought, although please don't assume that other visitors and staff will necessarily agree with your point of view.

Please be open, patient, and kind.

Discover Autun

Enjoy autumn with the National Theatre

DISCOVER: OUR SHOWS

Ballet Shoes returns from November.

On stage

This autumn on our South Bank stages, you can enjoy world premieres, the return of a family favourite and new productions of classic plays.

In the Olivier, Nima Taleghani's version of *Bacchae* plays until 1 November, breathing new life into Euripides' ultimate tragedy through rhythm, movement and music. From 17 November, you can once more enjoy Kendall Feaver's version of Noel Streatfeild's *Ballet Shoes*. In this family show, three adopted sisters learn who they are and what they want to be – plus a dance or two along the way.

Classics are given new energy in the Lyttelton, too. The National Theatre's Deputy Artistic Director, Robert Hastie, directs Hiran Abeysekera as Hamlet in this stylish and darkly funny reimagining of Shakespeare's tragedy, playing until 22 November. In December, Irish classic *The Playboy of the Western World* opens. Directed by Caitríona McLaughlin, John Millington Synge's story of youth and self-discovery has a cast that includes Nicola Coughlan as Margaret, Siobhán McSweeney as Widow Quin and Éanna Hardwicke as Christopher Mahon.

And there are two world premieres in the Dorfman. David Lan's brand-new play, *The Land of the Living*, plays until 1 November. Directed by Stephen Daldry, *The Land of the*

October–December 2025 at the National Theatre

The Playboy of the Western World plays from December.

Living is immersed in the shape-shifting nature of memory and morality. *End*, the concluding part of David Eldridge's trilogy exploring love and relationships, has its world premiere in November. Clive Owen and Saskia Reeves play Alfie and Julie in this touching and funny play of a life well lived.

There are also some special one-off events taking place in the Olivier this autumn. On 23 October, rapper, singer and songwriter Wretch 32 headlines a one-night-only performance of his critically acclaimed album, *Home?* reimagined through the power of theatre. This unforgettable live set will feature special guests. And on 19 December, theatrical greats Judi Dench and Ian McKellen will be in conversation with fellow actor and friend Jim Carter. Both one-off events are sold out, but any returns will be sold via the National Theatre's website.

Wretch 32 plays a one-off gig in the Olivier in October

In the West End and on tour

Our critically acclaimed production of *The Importance of Being Earnest*, in a co-production with Sonia Friedman Productions, plays in the West End. This joyful and flamboyant reimagining of Oscar Wilde's celebrated comedy plays at the Noël Coward until 10 January 2026, with a cast that includes Olly Alexander, Nathan Stewart-Jarrett, Hugh Dennis, Shobna Gulati, Kitty Hawthorne, Jessica Whitehurst, Hayley Carmichael and Stephen Fry.

Hadestown continues at the Lyric, West End. Inspired by Greek myth, the cast of Anaïs Mitchell's award-winning musical will include Nicola Roberts as Persephone until 18 January 2026.

And our award-winning production of *Dear England* continues a national tour, taking in venues from Southampton to Liverpool. Cast includes David Sturzaker as Gareth Southgate and Samantha Womack as Pippa Grange.

>>

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Up next:

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Mrs. Warren's Profession,
in cinemas from 23 October

The Fifth Step,
in cinemas from 27 November

Hamlet, in cinemas from 22 January

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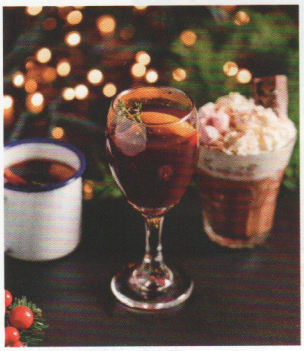
Food and drink

This season, make your visit to the South Bank a little more special. Sip seasonal drinks on the terrace at Forza Wine, or toast the night with expertly crafted coffee and cocktails at Grind. Gather for a pre-show feast at Lasdun, or drop in during the interval to catch live jazz (Thursdays and Fridays). For a more relaxed celebration, The Understudy offers craft beers, seasonal street food specials and riverside views.



Food and drink at the National Theatre

Visit our website to find out more about what's happening at the National Theatre **nationaltheatre.org.uk**

See things differently

Experience the magic of theatre beyond the stage. Our backstage tours offer a unique chance to explore the world-renowned National Theatre from a new perspective. In addition to our classic tour, we also offer a variety of specialised tours that delve into the fascinating stories behind our productions and building. Whether you are a family looking for adventure, a history buff, or a fan of architecture, there's a tour for everyone.

Step into the world of *Ballet Shoes* on our special family tour and see how the beloved book comes to life on stage. This 60-minute family tour follows the Fossil sisters as they pursue their aspirations, both on stage and off. This tour is designed for families with children aged 7+.

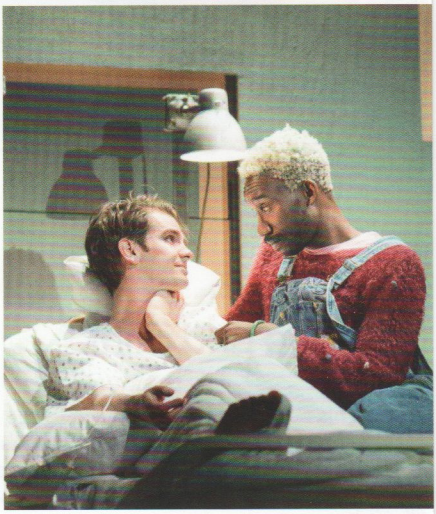
Or discover the ground-breaking LGBTQ+ plays that dared to bring queer characters and themes into the spotlight in a special tour that focuses on queer theatre history. Celebrate the achievements and contributions of iconic queer artists at the National Theatre and beyond, as well as how their work illuminates the challenges faced during decades of hostility and repression.

Concrete lovers can delve into the architecture of our iconic South Bank building on our architecture tour. The tour is ideal for anyone with an interest in design, London history, 20th-century architecture and Brutalist buildings.

To find out more about guided tours at the National Theatre, visit nationaltheatre.org.uk/your-visit/things-to-do/theatre-tours/

Dear England on tour. Image: Marc Brenner

Unwrap the magic of National Theatre at Home



Angels in America: Millennium Approaches
Image by Helen Maybanks

STREAM: THEATRE TO YOUR LIVING ROOM

Launched five years ago with only 11 titles, National Theatre at Home now has over 100 productions available to stream worldwide and new shows are added every month. Last year, 31 million minutes of theatre were streamed via the platform, and people in 184 countries experienced a production via National Theatre at Home. 95 per cent of National Theatre at home productions are available with audio description and all shows have optional captioning.

Current productions available to stream include ones from the Bridge Theatre, Kiln, Leeds Playhouse, Playful Productions, Chichester Festival Theatre, Young Vic, Bill Kenwright Ltd and Sonia Friedman Productions. And some of the highest streaming shows, including *Angels in America: Millennium Approaches* and *Present Laughter*, are available worldwide.

Present Laughter
Image by Manuel Harlan

Life of Pi image by Johan Persson

Last-minute gifting?
Put your loved ones centre-stage with the ultimate gift for theatre-lovers – gift from one month to a year of streamed theatre for as little as £9.99.

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nationaltheatre.org.uk /membership

Or scan the QR code

Meet the Theatre-Maker: Props

SKILLS: APPRENTICESHIPS

The National Theatre Skills Centre, in partnership with Bank of America, offers resources, training and professional development opportunities.

As November is Discover! Creative Careers month, our apprentice prop-maker Sarah Ray-Dobson shares what it's been like to work and study with the National Theatre.

Sarah Ray-Dobson in the Props workshop. Image: Cameron Slater Photography

How long have you been an apprentice?

Exactly a year. I found out about it on the government website. I hadn't thought about a career in theatre, and I was just job hunting on the government jobs board.

What did you have to do to get the apprenticeship?

I had an interview and in the interview there were some practical tasks. I had to make a half-lap joint, some carpentry stuff, some sort of box and I had to do a kind of technical drawing. And then I had my interview and they asked me normal job questions. It was very conversational. I already had making experience, but not carpentry specifically. I had a basic knowledge of wood and stuff, but I remember asking questions and it was very conversational.

What is your day-to-day like as an apprentice?

My college is in Nottingham – I think that's the only course they could find that was applicable to this job. Because it's there, I have a week at college every ten weeks – I can do weeks of work and then go to college and write up about it and there's a workshop there so I can practise anything I'm unsure of here, so they bounce off each other.

Sarah Ray-Dobson recently worked on the inside of the medical boxes used in *The Land of the Living*.

So are you coming to the end of your apprenticeship now?

Yeah, my contract here at the National Theatre is for two years, but my actual apprenticeship is one year. I have my assessment in October or November, so someone from a third party will come here for a day and look at what I am doing.

Why did you go for a props apprenticeship? Did you have much of an idea of what props meant at that stage?

Not really. I'd never thought about it as a thing I could do, even though it should have been quite clear. I was looking for something where I could make – and it was perfect for that.

My apprenticeship is a general furniture manufacturing apprenticeship. In my apprenticeship, the people who are with me on my course are in factories making the same type of furniture – like bed frames or something – but here it's a little bit different. There are people who have been teaching me a lot here at the National Theatre.

What was the first thing you can remember making here?

I think the first day I got here – there were a lot of people in and it was quite busy –they got me to paint cabbage leaves. I think I also helped someone paint some heads for *Coriolanus* – big Greek or Roman heads. So, it was more 'proppy' in my first few weeks, and then the first bit of furniture I made was a tall table.

And what are you making at the moment?

A coffin for *Hamlet*. I am told 'it's got to look like this' and someone will give me reference pictures or do me a drawing, or both. The coffin goes into a hole, so it has to be a certain shape and size.

The first stage as a furniture maker is you are given either a reference image or a drawing – and then what?

I make a cutting list out of the dimensions they give me and then go and cut my wood, get my materials ready. I have to look at the drawing for a long time to know that I fully understand it and that I have factored in certain dimensions. I'm not always confident with maths – and I know it's really simple stuff sometimes, but I triple check.

What is the thing you are proudest to have made?

I have a mini chest of drawers that's under my bench. It's like a bowed front with a nice veneer top. Mike [Garrett, Head of Prop Making] drew it up for me to hit some of the modules on my apprenticeship, but also just as a project. I quite like it. I've lined the inside of the drawers now and I'm going to take it home.

Do you find it creatively fulfilling?

Yes, definitely. And one of the other things I wanted was that I was learning, constantly learning things. In my previous job, it was good, I was making motorcycle helmets. I was there for two years so I knew how to do everything and it was same. But with being at the National Theatre, I get to learn and ask questions every day – it's not boring at all!

Did you know this was for furniture making up front? That's quite a difference to making motorcycle helmets.

Yes. It's funny, but it did help. And I have previous other experience painting and making, but my carpentry skills were really basic – I botched things, but now I can make things properly.

I feel like if you have any type of practical ability, or you enjoy making, an apprenticeship in prop-making at the National Theatre can be for you.

Inspire the next generation of theatre-makers and help train the workforce of tomorrow by supporting our Stories Start Here campaign. Visit nationaltheatre.org.uk/support

Find out more about what the Skill Centre offers: nationaltheatre.org.uk/learn-explore/skills-centre/

A scene from our Stories Start Here film showing our work with young people

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Modelbox for *Dreams Beyond the Shops*. Design by Jodie Jew Yates, from Linbury Prize exhibition 2023. Image © Ian Tillotson

By Design

CELEBRATE: THEATRE SKILLS

Model box for *Death of England; Death of England: Delroy*. Design and work in sketchbook by Yijing Chen from Linbury Prize exhibition 2023. Image © Ian Tillotson

Explore design with the National Theatre

From December, the Linbury Prize exhibition will once more be hosted at the National Theatre.

This biennial prize, celebrates and fosters the best in emerging stage designers, with recipients receiving a bursary along with an associate designer placement with an established designer. The prize has been running since 1987, with previous prize recipients including Es Devlin, Anthony Ward and Jon Bausor.

From the 140 submissions this year, the judges – designers Max Johns, Jean-Marc Puissant, Rajha Shakiry and Ian MacNeil – will select 12 people who will receive the Prize. Their submissions will also be exhibited in the Lyttelton Lounge at the National Theatre until June 2026.

And for younger would-be-designers, the Linbury Trust and the National Theatre will be piloting an Introduction to Stage Design course, aimed at 16–21-year-olds.

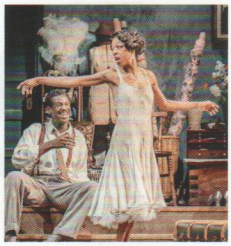
Through a series of weekly masterclasses, young people will have the opportunity to learn more about costume and stage design, before creating a final piece that will go on display in the Wolfson Gallery from April 2026.

To find out more about the Linbury Prize 2025 and the Introduction to Stage Design course, visit: nationaltheatre.org.uk/learn-explore/skills-centre/

Sketches for *Duchess of Malfi*. Design by Biz Sutton, from Linbury Prize exhibition 2023. Image © Ian Tillotson

Reaching classrooms

New plays join our streaming service for schools and two schools tours are announced

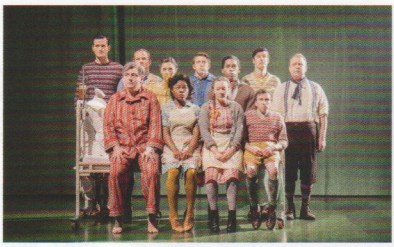


DISCOVER: OUR WORK WITH YOUNG PEOPLE

Seven new plays have joined our schools streaming service, National Theatre Collection, this autumn.

The newest productions to join the platform include *The Importance of Being Earnest*, *The Boy with Two Hearts*, *Blues for an Alabama Sky* and, from the Unicorn Theatre, *Pig Heart Boy*. The collection now has over 80 productions for schools to access, alongside a range of new resources to enrich classroom learning. Pupils in over 7,500 educational institutions in 62 countries have access to high-quality theatre through the National Theatre Collection.

Image: Harry Elletson



Blues for an Alabama Sky and *Nye* join National Theatre Collection. Images: Marc Brenner and Johan Persson

As well as the expansion of the National Theatre Collection, two new nationwide schools' tours are also planned. In autumn 2026, a schools adaptation of Nima Taleghani's version of *Bacchae* is going to reach over 10,000 secondary school students on an eight-week tour.

And for primary schools, the National Theatre and the Unicorn Theatre are co-producing *The Last Wild*. Adapted by Jude Christian from the award-winning novel by Piers Torday, the production will open at the Unicorn in February 2027, before touring across England.

Find out more about work happening with the National Theatre's Learning department, including the National Theatre Collection and schools' tours: nationaltheatre.org.uk/learn-explore/

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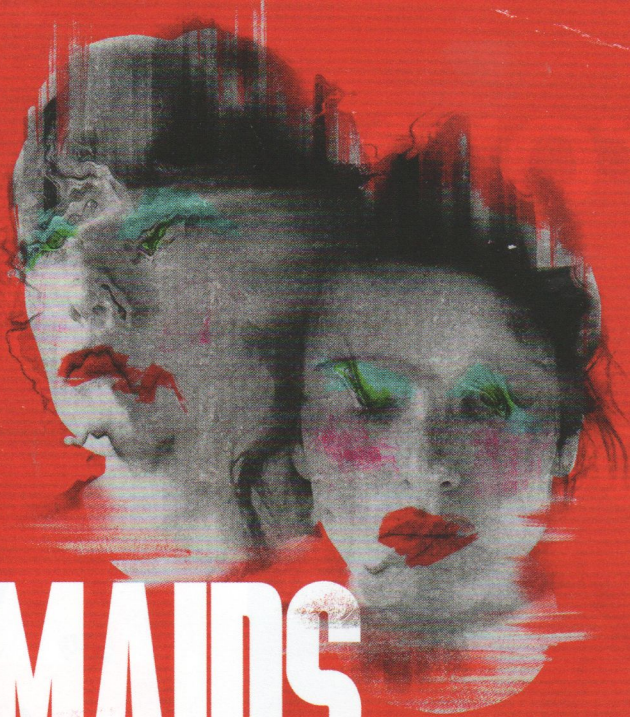

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Written by
Jean Genet

In a new version written and directed by
Kip Williams

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J. B. Priestley

Directed by
Tim Sheader

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National Theatre

The Land of the Living

a new play by David Lan

Funded by UK Government

Supported using public funding by ARTS COUNCIL ENGLAND

the HUO FAMILY FOUNDATION

The Company

Cast
(in alphabetical order)

Mayor	**Atilla Akinci**
Dora	**Kate Duchêne**
George	**Michael Fox**
Pawel	**Hubert Hanowicz**
Elise	**Caroline Loncq**
Olga	**Avital Lvova**
Bill	**Michael Marcus**
Theresa	**Anastasia Martin**
Thomas' Father	**Marek Oravec**
Thomas' Mother	**Cosima Shaw**
Ruth	**Juliet Stevenson**
Anna	**Sasha Syzonenko**
Thomas	**Tom Wlaschiha**
Young Thomas	**Platon Filatov**
	Darcy Tosun
	Anton Vehring
	Artie Wilkinson-Hunt

All other roles played by members of the company

Children's Voices
Nelly Adeyemi, Amelie Dokubo, Platon Filatov, Maxence George Lippe, Eos Groen, Jan Hulboj, Eliska Hummel, Tim Jupiter, Matylda Kasczyszyn and Solomiia Parubok

Director	**Stephen Daldry**
Set Designer	**Miriam Buether**
Costume Designer	**Nicky Gillibrand**
Lighting Designer	**James Farncombe**
Sound Designer	**Gareth Fry**
Composer	**Paul Englishby**
Movement Director	**Paul McGill**
Fight and Intimacy Director	**Maisie Carter**

Casting	**Naomi Downham**
Voice Coach	**Cathleen McCarron**
Language and Dialect Coach	**Victoria Woodward**
Associate Director	**Jane Moriarty**
Staff Director	**Júlia Levai**
Producer	**Debbie Farquhar**
Production Manager	**Tabitha Piggott**
Dramaturgs	**Nina Steiger** and **Jeanie O'Hare**
Company Stage Manager	**Harriet Stewart**
Deputy Stage Manager	**Vicky Eames**
Assistant Stage Managers	**Daisy Blake** and **Elizabeth Patrick (book cover)**
Assistant Stage Management Cover	**Myah Morris-Drake**
Assistant Voice Coach	**Zoe Littleton**
Bavarian Dialect Consultant	**Professor Anthony Rowley**
Polish Language Consultant	**Dr Aleksandra Majak**
Music Therapy Expert	**Eleanor Tingle**
Fight Captain	**Avital Lvova**
Set Design Assistant	**Hannah Schmidt**
Project Draughting	**Emma Morris** and **Janet Williamson**
Digital Art	**Daniel Radley-Bennett**
Costume Supervisor	**Male Arcucci**
Costume Buyer	**Aurora Street**
Wigs, Hair & Make-up Supervisor	**Leanne Lashbrook**
Running Wardrobe Supervisor	**Michelle MacMillan**
Props Supervisor	**Matilde Marangoni**
Props Buyers	**Laura Flowers** and **Emma Dymott**
Props Making Coordinator	**Paige Bull**
Lighting Supervisor	**Katie Lands**
Lead Lighting Programmer	**Reese Graham**
Assistant Lighting Programmer	**Nick Di Gravio**
Production Sound Engineer	**Matt Berry**
Sound Operator	**Thomas Desmond**
Radio Mic Supervisor	**Jess Cluff**
Stage Supervisor	**Dave Tuff**
Automation	**Duncan Weir** and **Patricia Andreucci**
Rigging Supervisor	**James Goodsall**
Construction Supervisor	**David Cotton**
Scenic Art Supervisor	**Alice Collie**
Production Photographer	**Marc Brenner**
Chaperones	**Sheila Manson**, **Edel Connelly** and **Spencer Noll**

The National Theatre's workshops are responsible for, on this production: armoury; costume; props & furniture; scenic art; scenic construction; scenic lighting; sound & video; wigs, hair & make-up.

Opening

Dorfman Theatre,
18 September 2025

Length

about 2 hours and 20 minutes, including a 20-minute interval.

NB This timing is approximate. Please check with front-of-house staff for accurate timings.

Setting

London, 1990
South Germany, Alsace, Bavaria and other places, 1945.

Assisted Performances

To use the T-setting in the Dorfman Theatre, please ask for a personal neckloop. Free headsets and personal neckloops are available from the cloakroom.

Smart Caption Glasses are not available for performances of *The Land of the Living*.

Audio-described performances
Saturday 11 October at 2.30pm
(Touch Tour at 1pm)
Thursday 30 October at 7.30pm
(Touch Tour at 6pm)

To book on a Touch Tour, please call the Access line 020 7452 3961.

Captioned Performances
Saturday 4 October at 2.30pm
Thursday 16 October at 6.30pm
Wednesday 29 October at 7.30pm

Relaxed Performance
Monday 20 October at 7.30pm

Audio-description provided by **Tony McBride and Andrew Holland**
Open captioning by **Suzanne Biesty** and **Alex Romeo**
Access coordination by **David Bellwood**

For more information, visit
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Take a guided tour of the National Theatre and discover the secrets of one of the most iconic buildings on the South Bank. Tours run Monday to Saturday and last for an hour and 15 minutes.

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This month stream Dodie Smith's moving family play *Dear Octopus*: On the eve of World War Two, Dora and Charles must reckon with the adults their children have become, haunted by the memory of the family they once were.

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Poster

Photography (Juliet Stevenson) by Felicity McCabe. Art direction and design by Émilie Chen and National Theatre Graphic Design Studio.

Programme

Researched and compiled by Sarah Corke and Paulina Kominiak of National Theatre Publishing.

With thanks to David Lan.

Designed by Émilie Chen.

Additional rehearsal photographs by Cameron Slater.

Programme printed by Impress Print Services.

To advertise in National Theatre programmes or cast sheets, please contact Paul Heitzman at Cabbells paul@cabbells.uk

British troops enter Berlin watched by Berliners, 1945.
Image: akg-images

After

After the war over half the population of Germany were neither where they belonged nor wanted to be, including nine million bombed-out people and evacuees, 14 million refugees and exiles, ten million released forced labourers and prisoners, and countless millions of slowly returning prisoners of war. How was this horde of ragged, displaced, impoverished and leftover people broken up and reassembled? And how did former 'national comrades' (*Volksgenossen*), as German nationals were known under Nazism, gradually become ordinary citizens again?

These are questions that threaten to disappear under the weight of momentous historical events. The most important changes were played out in everyday life, in the organisation of food, for example, in looting, money-changing, shopping. And also in love, as a wave of sexual adventurousness followed the war. There was some keen disappointment when much-missed husbands failed to return home, but equally, many Germans now saw things with different eyes, they wanted to start everything afresh, and divorce rates leapt.

[from Preface, page xii]

There were also between eight and ten million prisoners who had been torn from their homelands and forced into the concentration and labour camps within Germany, from which they had now been liberated. Most of them had only the clothes on their backs. Their release did not assure the prisoners a homecoming, even if their homes still existed. Some had

In the fallout of the Second World War, Europe was in chaos, with basic infrastructure destroyed and millions of displaced people desperate to find their way back home or to a home of some sort. These extracts from Harald Jähner's *Aftermath: Life in the Fallout of the Third Reich 1945–1955* suggest some of the challenges and uncertainties faced at that moment.

math

had the good fortune to be provided with food by Allied soldiers immediately after liberation and returned to their homeland shortly afterwards. Those who were less fortunate were left to wander through the defeated country whose inhabitants had recently enslaved them and in many cases murdered their families. But most people waited, weak and dispirited, in new camps or even old ones, to see what fate had in store for them. [...]

On the day of Germany's capitulation, responsibility for all these people fell formally to the four Allied powers [...] refugees, abductees, deserters, the homeless and stranded – it was forced relocation on an unimaginable scale. That is not to say that everyone was actually in motion. Most people stayed right where they were, holding out in camps and only moving on painfully slowly or with significant delays. [...] They all needed to be fed – a gigantic logistical effort at a time when even the barest necessities could not be sourced.

[from page 40]

The unifying force that had held the Germans together until the end of the war had been – fortunately – completely ruptured. The old order was gone, a new one was written in the stars, and for now the Allies supplied the basic necessities needed to maintain the population. The 75 million or so people collected on what remained of German soil in the summer of 1945 hardly merited the name of a society. People talked about 'no man's time', the 'time of the wolves' in which 'man had become a wolf towards his fellow man'.

The ethos of everyone caring only for themselves or their wolf-pack shaped the country's national identity until deep into the 1950s [...]

[from Preface, page xii]

[...] every form of public order was collapsing. Police officers looked helplessly at one another, uncertain whether they still held their posts. Anyone who had a uniform preferred to take it off and burn it, or maybe dye it a different colour. Senior officials poisoned themselves, lower-ranking civil servants threw themselves out the window or slit their wrists. It was the start of no man's time; laws had been overruled, yet no one was responsible for anything.

[from page 4]

As soon as they had conquered a region, the Allies automatically removed the existing mayors from office and quickly appointed new ones in order to maintain a minimum of order. Ideally, they tried to find the people who had occupied the post prior to 1933, or brought in former social democrats. Sometimes German citizens volunteered, for a great variety of reasons, some of them idealistic. Often these individuals only remained in post for a few days before objections were raised by the recently constituted offices dealing with denazification.

[from page 16]

The collective memory of the post-war age in Germany is shaped by a few images that have etched their way deeply into people's minds; the Russian soldier pulling a woman's bicycle out of her hands; dim black-market figures clustering around a few eggs; the temporary Nissen huts housing refugees and people whose house had been bombed; the women questioningly holding up photographs of their missing husbands to the returning prisoners of war. These few pictures are so visually powerful that they imprinted on the German public memory of the first post-war years like an unchanging silent film – although, it must be said, half of life ends up on the cutting-room floor.

[from Preface, pages xii–xiii]

Misery cannot be understood without the pleasure it provokes. Escaping death drove some into apathy, others into a passionate love of life. The old order of things had gone off the rails, families had been torn apart, connections lost – but people were starting to mingle again, and anyone young and spirited saw the chaos as a playground in which they had to seek their joy anew each day.

[from Preface, page xiii]

In the summer of 1945 about 75 million people lived in the four occupied zones of Germany. Some 40 million, far more than half of them, were not where they belonged or wanted to be. The war had acted as a powerful mobilisation, dispersal and abduction machine. Anyone who had survived had been spat out by it, somewhere far from what had once been their home.

[from page 37]

There were long freight trains in which liberated people travelled home cheering and singing, but also many in which they sat dispirited and depressed, in the certainty that the home they had once known no longer existed. The number of displaced persons was so high that their repatriation was calculated in daily rates. In the 'best times', in May 1945, Allied forces managed to return 107,000 people per day.

[from page 45]

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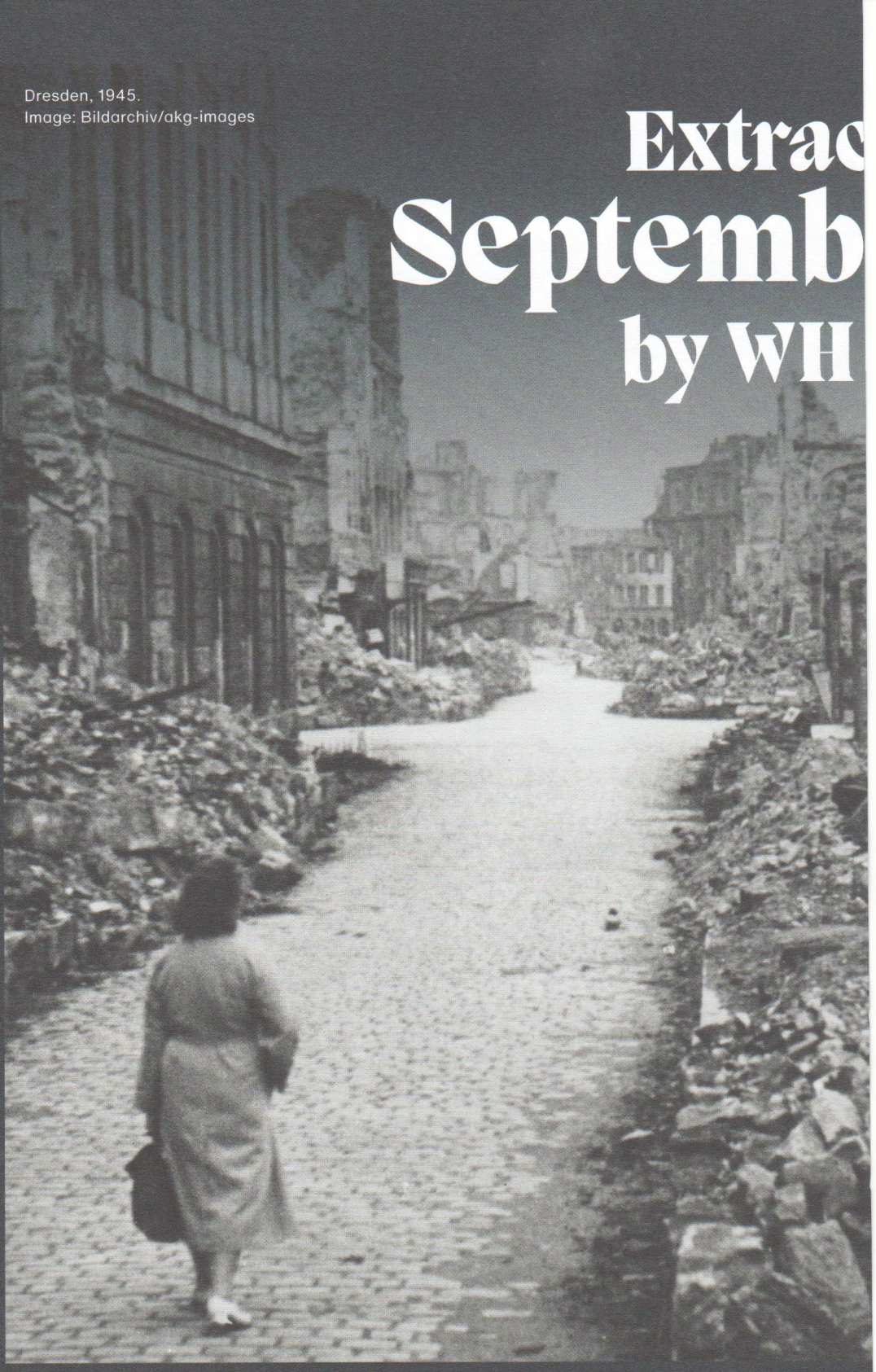
People talked about 'no man's time', the 'time of the wolves' in which 'man had become a wolf towards his fellow man'.

Food distribution in Berlin, 1948. Photograph by Walter Schulze.
Image: akg-images



Dresden, 1945.
Image: Bildarchiv/akg-images

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Auden

Defenceless under the night
Our world in stupor lies;
Yet, dotted everywhere,
Ironic points of light
Flash out wherever the Just
Exchange their messages:
May I, composed like them
Of Eros and of dust,
Beleaguered by the same
Negation and despair,
Show an affirming flame.

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Bertolt Brecht
'To Those Born Later'

You who will emerge from the flood
In which we have gone under
Remember
When you speak of our failings
The dark time too
Which you have escaped

For we went, changing countries more often than shoes,
Through the wars of the classes, despairing
When there was only injustice and no rebellion.

And yet we know:
Hatred even of meanness
Contorts the features. Anger even against injustice
Makes the voice hoarse. Oh, we
Who wanted to prepare the ground for kindness
Could not ourselves be kind.

But you, when the time comes at last
That man is a helper to man
Think of us
With forbearance.

German refugees in Berlin, 1945. Image: Bildarchiv Pisarek/ akg-images

'Motto'

In the dark times
Will there also be singing?
Yes, there will be singing
About the dark times.

'To Those Born Later', originally published in German in 1939 as 'An Die Nachgeborenen'. Copyright © 1976, 1961 by Bertolt-Brecht-Erben / Suhrkamp Verlag, 'Motto', originally published in German in 1939, translated by John Willet. Copyright © 1976, 1961 by Bertolt-Brecht-Erben / Suhrkamp Verlag, from BERTOLT BRECHT POEMS 1913-1956 byBertolt Brecht, edited by John Willet and Ralph Manheim. Used by permission of Liveright Publishing Corporation.

UNRRA
Piecing a Continent Together

A young survivor of Buchenwald concentration camp sits on the foot-board of an UNRRA lorry, 1945.
Image: Mondadori Portfolio / Bridgeman Images

1939

1 September
Germany invades Poland. Two days later Britain and France declare war on Germany.

The war spreads to the rest of Europe, North Africa, the Middle East and Far East and draws in nations of the Americas, Africa and South Pacific.

1941

22 June
Germany invades the Soviet Union provoking it to join the war.

8 December
Japan bombs Pearl Harbor in Hawaii. The US joins the war.

1942

May
The US and the UK begin bombing German cities.

1943

The United Nations Relief and Rehabilitation Administration (UNRRA) is founded as a joint initiative of the US, the UK, the USSR and the Republic of China to provide humanitarian aid, food, clothing and shelter to all victims of the war.

1944

6 June
The first Normandy landings enable UK, US and Canadian troops to create a second front against Germany.

22 July
Majdanek in Lublin, Poland is the first concentration camp to be liberated.

December
Much of France, Belgium and southern Netherlands has been liberated.

1945

January
Auschwitz is liberated by Soviet troops heading west.

7–8 May
Germany signs documents of unconditional surrender on consecutive days, one in Reims and one in Berlin.

As a result of the war, Europe has 11 million displaced persons, many housed in camps created from military barracks, hospitals, schools and even zoos. By May UNRRA has assisted in repatriating over six million of them.

A Word on Statistics

by Wisława Szymborska

Translated by Joanna Trzeciak

Queues for food in Berlin, 1945. Image: akg-images

Out of every hundred people

those who always know better:
fifty-two.

Unsure of every step:
almost all the rest.

Ready to help,
if it doesn't take long:
forty-nine.

Always good,
because they cannot be otherwise:
four—well, maybe five.

Able to admire without envy:
eighteen.

Led to error
by youth (which passes):
sixty, plus or minus.

Those not to be messed with:
forty and four.

Living in constant fear
of someone or something:
seventy-seven.

Capable of happiness:
twenty-some-odd at most.

Harmless alone,
turning savage in crowds:
more than half, for sure.

Cruel
when forced by circumstances:
it's better not to know,
not even approximately.

Wise in hindsight:
not many more
than wise in foresight.

Getting nothing out of life except things:
thirty
(though I would like to be wrong).

Doubled over in pain
and without a flashlight in the dark:
eighty-three, sooner or later.

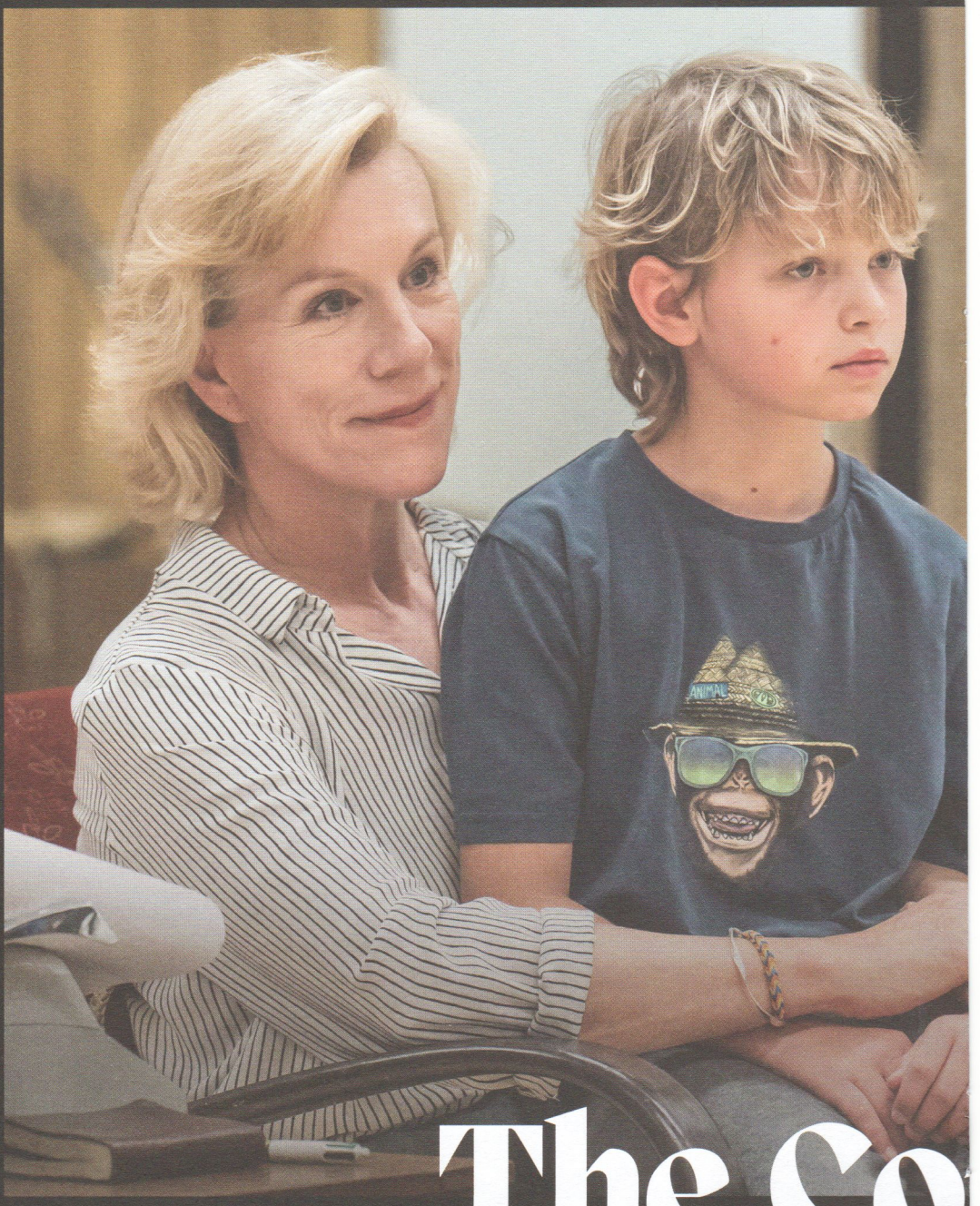
Those who are just:
quite a few at thirty-five.

But if it takes effort to understand:
three.

Worthy of empathy:
ninety-nine.

Mortal:
one hundred out of one hundred—
a figure that has never varied yet.

'A Word on Statistics', from MIRACLE FAIR by Wisława Szymborska, translated by Joanna Trzeciak. Copyright © 2001 by Joanna Trzeciak. Used by permission of W. W. Norton & Company, Inc.



The Co

Photography by

Juliet Stevenson
and Artie Wilkinson-Hunt

Tom Wlaschiha

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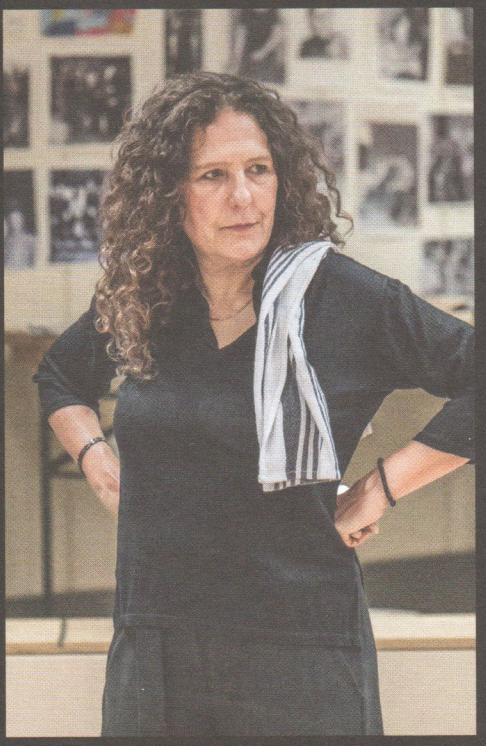
y Marc Brenner



Caroline Loncq.

Atilla Akinci

Mayor

Atilla Akinci trained at the Oxford School of Drama. His work in **theatre** includes *Joyce* for Sharjah Fringe Festival; *The Merchant of Venice* at the CLF Art Café; *Please, Repeat After Me* for HochX Munich and English Theatre Berlin; *Sluts* for DARE Festival, Shoreditch Town Hall; *Imaginationship* at Finborough; *Coriolanus* and *Troilus and Cressida* at Rose Playhouse, Bankside; *After Party* at Islington Pleasance; *Ratchet* at Soho Theatre; and *Julius Caesar* for the North Wall. **TV** *Doctor Who* (season 15), *The Madame Blanc Mysteries* (season four), *Out There*, *The Famous Five* (season one), *Without Guilt*, *Ghosts* (season four), *No Return* and *Sex Education* (season three). **Short films** include *Kismet*, *PMS*, *UB-13*, *Concrete* and *Audiophile*. **Voice work** for video games includes *Greedfall 2: The Dying World*, *Ravenswatch*, *Glam Pursuit*, *Prince of Persia: The Lost Crown*, *Baldur's Gate 3*, *Banishers: Ghosts of New Eden*, *Arknights*, *Cyberpunk 2077: Phantom Liberty* and *Dying Light 2: Stay Human*. **Radio** includes *Journey Into Fear* and *Home Front* (seasons 14 and 15). **Audio** includes *Below*, *The Vault*, *Mehmet and the Wild Boy* and *The Lives of Captain Jack*.

Kate Duchêne

Dora

Kate Duchêne's work in **theatre** includes *Hedda Gabler*, *Everyman*, *Hansel and Gretel*, *A Woman Killed with Kindness*, *Beauty and the Beast*, *Waves*, *Attempts on Her Life*, *Women of Troy* and *Iphigenia at Aulis* at the National Theatre; *The Herbal Bed*, *The Cherry Orchard*, *Country Wife* and *Richard III* for the RSC; *Watch on the Rhine* and *Henry V* at the Donmar; *Suzy Storck* at the Gate; *The Forbidden Zone* at Salzburg Festival, Barbican and in Amsterdam; *Ten Billion* (also Avignon Festival) and *The Sugar Syndrome* at the Royal Court; *The Trial of Ubu* at Hampstead; *Henry VIII* at Shakespeare's Globe; *Iphigenia at Aulis* at the Abbey, Dublin; and *A Midsummer Night's Dream* for City of London Sinfonia. **TV** includes *Cursed*, *New Blood*, *Doctors*, *Foyle's War*, *Afterlife*, *Family Affairs*, *Casualty*, *The Worst Witch*, *Midsomer Murders* and *The Bill*. **Films** include *An Education*. **Radio** includes *Someone at a Distance*, *Holding Back the Tide*, *Cabin Pressure*, *My First Planet*, *Nest*, *The Long View* and *Twenty Minutes of Art*.

Platon Filatov

Young Thomas

The Land of the Living is Platon Filatov's professional **theatre** debut.

Michael Fox

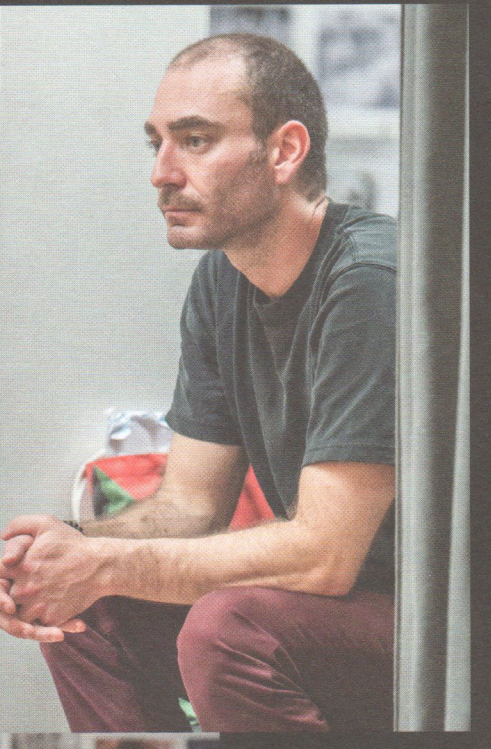
George

Michael Fox trained at the Royal Central School of Speech and Drama. His work in **theatre** includes *Kerry Jackson* at the National Theatre; *Farewell Mr Haffman* and *Clybourne Park* at Park Theatre; *The Fear of 13* at the Donmar; *Othello* at Riverside Studios; *All in a Row* and *A Lie of the Mind* at Southwark Playhouse; *An Enemy of the People* for Chichester and the National Theatre; *As You Like It* for Transport; and *Leaves of Glass* at Tobacco Factory. **TV** includes *Bombing Auschwitz*, *Endeavour*, *Downton Abbey* (seasons five and six), *Marvellous*, *The Ark* and *New Worlds*. **Films** include *Downton Abbey: The Grand Finale*, *The Runner*, *The World Will Tremble*, *Downton Abbey: A New Era*, *Downton Abbey*, *Dunkirk*, *Good People* and short films *His Cousin Herschel*, *Sister Wives*, *Magpie*, *The Beach House* and *Suppression of a Lily*. Michael Fox also releases music as Michael & Michelle for Decca Records, including the EPs *The Watching Silence* and *Don't Go Alone*.

Hubert Hanowicz

Pawel

Hubert Hanowicz trained at the Oxford School of Drama. His work in **theatre** includes *I'll Fix It Later* at Soho Theatre Studio; and *The Love of the Nightingale* for Rough Fiction. **TV** includes *The Agency* (season two), *Hijack* (season two), *Passenger*, *Granchester*, *Unforgotten*, *Brassic*, *Star Wars: Andor* (season one), *This is Going to Hurt*, *Silent Witness*, *Viewpoint* and *Ultraviolet*. **Films** include *Below the Surface* and *Jack Ryan*. **Radio** includes *Central Intelligence*.



Atilla Akinci

Kate Duchêne

Michael Marcus

Caroline Loncq

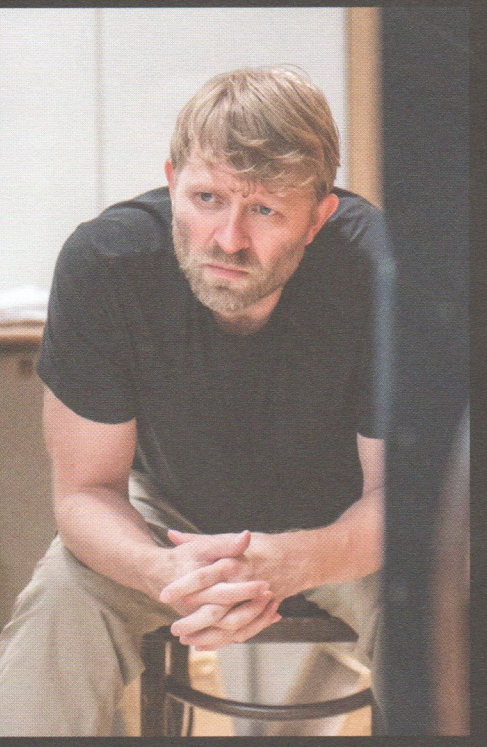
Elise

Caroline Loncq studied at Cambridge and Bristol Old Vic Theatre School. Her work in **theatre** includes *The Duchess of Malfi*, *The Comedy of Errors* and *Love's Labour's Lost* for the RSC; *Jude* and *King of Hearts* at Hampstead; *All My Sons* at Nottingham Playhouse; *Home Truths* for Cardboard Citizens at The Bunker; *Broken Glass* at the Tricycle and Vaudeville; *Scorched* in the Old Vic Tunnels; *Racing Demon* at the Royal Alexandra, Toronto; *Madness in Valencia* at the Gate; *The Invisible Man* at Stratford East; *Macbeth* and *Julius Caesar* with Factory Theatre; *Cloud Nine* and *Summerfolk* at Chichester; *An Absolute Turkey* at Gielgud; and *Lysistrata* at Wyndham's and Epidaurus. **TV** includes *Librarians: The Next Chapter*, *Mammals*, *Agatha Raisin*, *Riviera*, *Nightflyers*, *No Offence*, *Killing Eve*, *Vera*, *Hooten and the Lady*, *Affinity*, *Wire in the Blood*, *The Queen's Sister*, *Jonathan Creek*, *Hamish Macbeth* and *The Bare Necessities*. **Films** include *Panic Carefully*, *Lift*, *The Asset*, *Choose or Die*, *Marie, Queen of Romania* and *Bolshe Vita*. **Radio** includes *A Bottle on the Shore*, *Lying Low*, *China Towns*, *Let It Bleed*, *The Painted Veil* and *The Lion of Chechnya*.

Avital Lvova

Olga

Avital Lvova trained at the CT Course at East 15 and Cambridge School of Visual and Performing Arts. Her work in **theatre** includes *Macbeth* at Chichester; *Borders* for New York Theatre Workshop, Wolfe Street Playhouse and Gilded Balloon; *Angel* at 59E59, New York and the Arcola; *Games* for Gilded Balloon; *Richard III* at Rosemary Branch; *Pistols at Dawn* at King's Head; *Rebounding Hail* for Lyric Hammersmith, Greenwich and Underbelly Cowgate; *Ruthless! The Musical* at Cambridge Junction; *Isabelle* at Volksbühne Basel; and *Hell on Earth* for HAU1 Berlin, Kampnagel Hamberg and Dance Umbrella Johannesburg. **TV** includes *Atomic*, *The Tattooist of Auschwitz*, *Treason*, *3 Body Problem*, *The Power*, *Trackers* and *Doctors*. **Films** include *Yasha and Leonid Brezhnev*, *Dalíland* and *Waiting for the Sea*. **Radio** includes *Discretion*. **Voice work** includes video games *Total War: Warhammer III*, *Cyberpunk 2077: Phantom Liberty* and *Bleeding Edge*. **Other projects** include motion capture for Directive 8020 and WWE 2K26. Avital Lvova is the recipient of the 2016 and 2017 Fringe First Awards, 2017 Carol Tambor Award, 2017 and 2018 Adelaide Critics Circle Award and 2015 Tom Bennett Comedy Award. She is the director and co-founder of Playhouse East, East London's newest theatre.

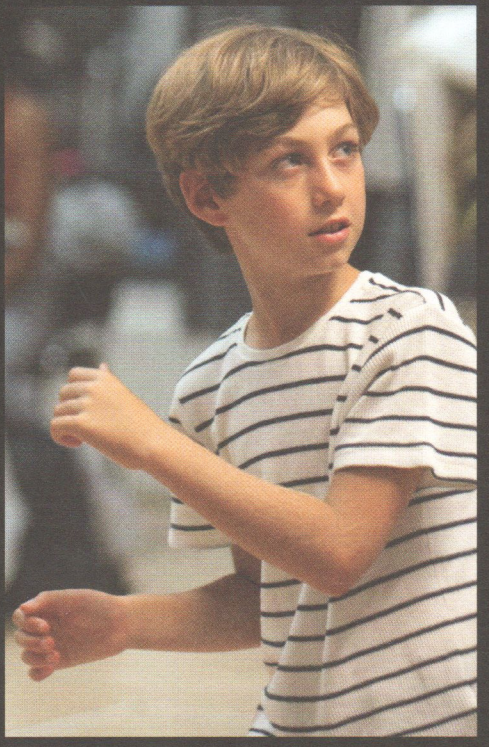


Hubert Hanowicz

Michael Marcus

Bill

Michael Marcus trained at Bristol Old Vic Theatre School. His work in **theatre** includes *Two Gentlemen of Verona* for the RSC; *The Invention of Love* at Hampstead; *Who Killed My Father* for Surrogate Productions on tour; *The Merchant of Venice* at Sam Wanamaker Playhouse; *The Duchess of Malfi* at the Almeida; *Valued Friends* at the Rose, Kingston; *The Inheritance* at the Young Vic and Noël Coward; *Richard II* at the Donmar; and *Jumpy* at the Royal Court. **TV** includes *War of the Worlds*, *Sister Boniface*, *Siblings*, *Lucan*, *Ripper Street*, *The White Queen* and *Misfits*. **Films** include *What's Love Got to Do With It?*, *Their Finest*, *The Theory of Everything*, *The Physician* and *The Invisible Woman*.



Darcy Tosun

Anastasia Martin

Theresa

Anastasia Martin's work in **theatre** includes *Cold War* at the Almeida; *Little Women* at Park Theatre; *Shellshock* at Waterloo East; *Secret Garden* at the King's Head; and *The Battle of Boat* for the National Youth Music Theatre. **TV** includes *Amadeus*, *In from the Cold*, *Heirs of the Night* and *Legends*. **Films** include *Wolves of War* and the short films *Lost in the Waves* and *Over Her Shoulder*.

Marek Oravec

Thomas' Father

Marek Oravec is an Austrian actor, born in Czechoslovakia and based in London. He trained at Drama Centre London. His work in **theatre** includes *The Kitchen* at the National Theatre; and Romeo in *Romeo and Juliet*, Macbeth in *The Tragedy of Macbeth*, Caliban in *The Tempest*, *The Taming of the Shrew*, *The Merry Wives of Windsor* and Sebastian in *Twelfth Night* for Shakespeare in Styria, Austria. **TV** includes *Marble Hall Murders*, *Killing Eve* (season four), *Modus*, *Crossing Lines*, *The Psychopath Next Door*, *Doctors*, *Foyle's War*, *New Tricks* and *Torchwood*. **Films** include *The Guernsey Literary and Potato Peel Pie Society*, *Our Kind of Traitor*, *Fury*, *Get Lucky*, *Captain America: The First Avenger*, *Sherlock Holmes: A Game of Shadows*, *The Tragedy of Macbeth* (Best Actor Award at the LA Indie Film Fest 2012) and *Valkyrie*.

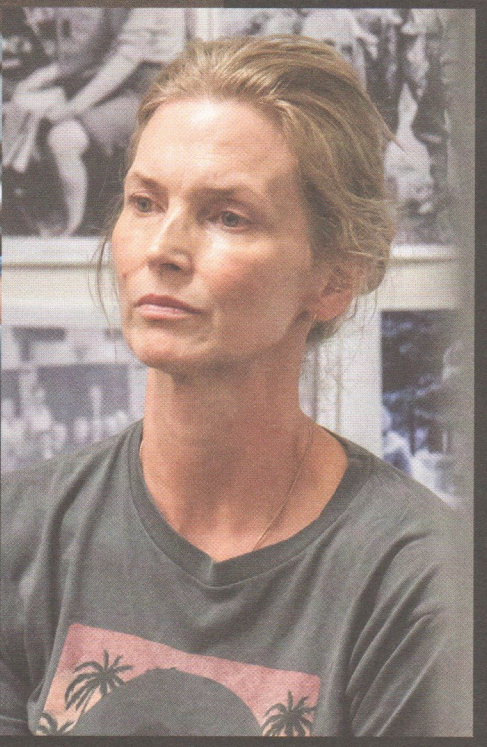
Cosima Shaw

Thomas' Mother

Cosima Shaw's work in **theatre** includes *The Headless Girl* for Theatre503; *A Brief History of Struggle* for Paines Plough; and *Everyday Maps for Everyday Use* at Finborough. **TV** includes *A Small Light*, *R.I.P. Henry*, *Ze Network*,

Marek Oravec

Treadstone, *Home*, *Mars*, *Critical*, *Toast of London*, *Dirk Gently*, *Pete Versus Life*, *Stolen*, *Zen*, *Doctor Who*, *Mayo* and *Trevor's World of Sport*. **Films** include *Philippika*, *Forget About Nick*, *Narcopolis*, *The Danish Girl*, *Papadopoulos & Sons*, *The Fourth State*, *Ana Begins* (2010 London Independent Film Festival and British Independent Film Festival Awards for Best Actress) and *V for Vendetta*. **Radio** includes *Trevor's World of Sport* and *The House at No. 48*.

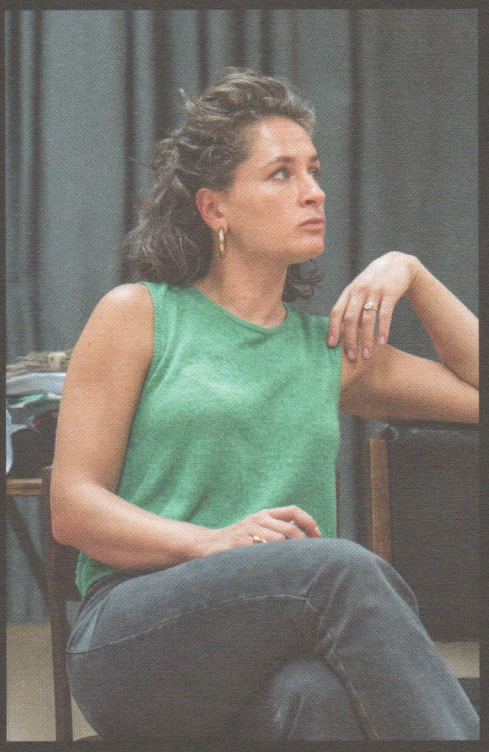


Cosima Shaw

Juliet Stevenson

Ruth

Juliet Stevenson trained at RADA. Her work in **theatre** includes *The Seagull*, *Private Lives*, *The Caucasian Chalk Circle*, *Hedda Gabler* and *Yerma* at the National Theatre; *Beckett Trilogy: Not I*, *Footfalls* and *Rockaby*, *Les Liaisons Dangereuses*, *As You Like It*, *Troilus and Cressida*, *Measure for Measure*, *A Midsummer Night's Dream* and *Antony and Cleopatra* for the RSC; *The Doctor* (also Broadway), *Mary Stuart*, *Hamlet* and *Duet for One* at the Almeida and in the West End; *Blindness* at the Donmar; *Wings* and *Happy Days* at the Young Vic; *The Heretic*, *Alice Trilogy*, *The Country*, *Death and the Maiden* (also West End) and *Other Worlds* at the Royal Court; and *We Happy Few*, *Burn This*, *The Duchess of Malfi* in the West End. **TV** includes *The Deal*, *King and Conqueror*, *A Cruel Love: The Ruth Ellis Story*, *The Hour*, *Professor T.* (seasons two to five), *Wolf*, *The Long Call*, *Out of Her Mind*, *The Politician's Wife*, *The Enfield Haunting*, *A Doll's House*, *Atlantis*, *The Village*, *Accused* and *Cider with Rosie*. **Films** include *Switzerland* (upcoming), *Reawakening*, *Let Me Go*, *The Letters*, *Departure*, *Diana*, *Desert Flower*, *Being Julia*, *Mona Lisa Smile*, *Infamous*, *Nicholas Nickleby*, *Bend It Like Beckham*, *Emma*, *Drowning by Numbers* and *Truly, Madly, Deeply*. In 1999, Juliet Stevenson was appointed a CBE.



Avital Lvova

Sasha Syzonenko

Anna

Sasha Syzonenko trained at I.K. Karpenko-Karyi National University of Theatre, Cinema and Television in Kyiv. *The Land of the Living* is her professional UK **theatre** debut. Other work on stage includes multiple projects with the National Youth Theatre in Kyiv. **TV** includes Ukrainian productions: *Double Bets*, *Baby with a Guarantee*, *Can You Dream of More* and the UK series *The Devil's Hour*. **Films** include *Tavye's Daughters*, *The Nest of the Turtledove* and short films *The Father's Love*, *Lives at Stake* and *Ivanko's Childhood*. **Voice work** includes *Azovstal Siege*.

Darcy Tosun

Young Thomas

Darcy Tosun trains at The Mark Jermin Stage School and Unity Street Dance Training Academy, having previously trained with Pauline Quirke Academy of Performing Arts. His work in **theatre** includes *Across the Line* at His Majesty's Theatre. **TV** includes an untitled HBO series.

Anton Vehring

Young Thomas

The Land of the Living is Anton Vehring's acting **theatre** debut. Other projects include as part of onstage Children's Chorus in *Tosca* at the Royal Opera House; and offstage Children's Chorus in *Nutcracker* for English National Ballet at London Coliseum.

Artie Wilkinson-Hunt

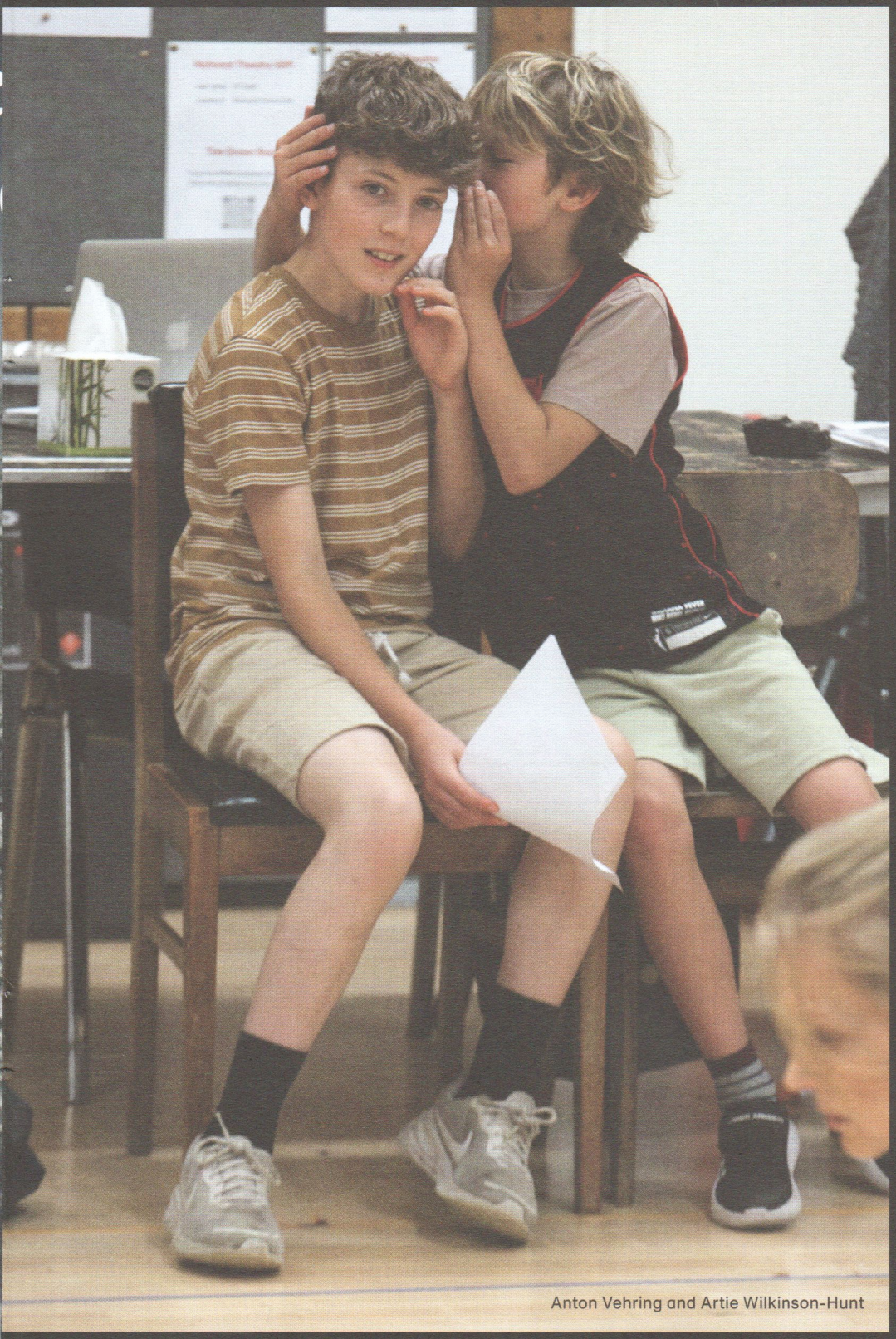
Young Thomas

Artie Wilkinson-Hunt trains with the Hunt Academy for Young Actors. His work in **TV** includes *Strike: Troubled Blood*, *Stonehouse* and *Mittens and Pants*. **Films** include *Masters of the Universe* and *Good Luck, Have Fun, Don't Die* (both upcoming).

Tom Wlaschiha

Thomas

Tom Wlaschiha trained at Leipzig Theatre Conservatory. His work in **theatre** includes *Maria Magdalena* for Schauspiel Frankfurt; *Clinic* and *Henry IV* at Schauspielhaus Zurich; *Gas Station Angels* at Volksbühne, Berlin; *Tartuffe* at Staatstheater Schwerin; and *Faust is Dead*, *Blood Wedding* and *Three Sisters* for TJG Dresden. **TV** includes *Dangerous*



Anton Vehring and Artie Wilkinson-Hunt

JUNE 1946
JULY 1946
AUGUST 1946
SEPTEMBER 1946
22 – THE RIVER
23 – GERTRUDE
24 – THE TRACING BUREAU
25 – PLATE SMASHING
26A – GIFT FOR THOMAS
26B – SOVIETS TAKE CHILDREN
27 – LEAVING THOMAS WITH ELISE
28A – THE TRAIN (DAY)
28B – THE TRAIN (NIGHT)
29 – POLAND
31 – THE AMERICANS TOOK THE CHILDREN
32 – THE CHOICE

Stephen Daldry and David Lan

Liaisons, *Stranger Things*, *Tom Clancy's Jack Ryan*, *Das Boot* (seasons one to three), *Maigret: Night at the Crossroads*, *Borgia* (season three), *Poirot: The Labours of Hercules*, *Crossing Lines* (seasons one to three) and *Game of Thrones* (seasons two, five and six). **Films** include *Hilma*, *Rose Island*, *Saturday Fiction*, *Love and War*, *Berlin Falling*, *Mr Turner*, *Resistance*, *Brideshead Revisited* and *Munich*.

David Lan

Playwright

David Lan was born in Cape Town, South Africa where he trained as an actor. He studied social anthropology at LSE. His plays include *The Ends of the Earth* at the National Theatre; *Flight* for the RSC; *Desire* at the Almeida; *The Winter Dancers* at the Royal Court; libretti for *Tobias and the Angel* at the Almeida and *Ion* at Aldeburgh; and English versions of plays by Anton Chekhov, Euripides, Giovanni Verga and others. Publications include an ethnography, *Guns and Rain: Guerrillas and Spirit Mediums in Zimbabwe* and a memoir, *As If By Chance: Journeys, Theatres, Lives*. He was writer in residence at the Royal Court 1995–1997, Artistic Director and CEO of the Young Vic 2000–2018, Consulting Artistic Director at PAC/NY and Theatre Associate at BAM. At the Young Vic, he led the rebuild of the theatre (RIBA London Building of the Year), transferred many shows to the West End and Broadway, co-produced internationally introducing leading European and Australian directors to the UK, received a CBE in 2014 and multiple Olivier, Tony and South Bank Show Awards including the Olivier Special Award, the Critics' Circle Special Award and the RAI Anthropology in the World Award, all in 2018. He is co-producer of the global journeys of *Little Amal* in support of refugees (2021/present;

RSGS Livingstone Medal) as well as of *The Herds*, a journey earlier this year from the Congo Basin to the Arctic Circle by life-size puppet animals fleeing the climate crisis.

Stephen Daldry

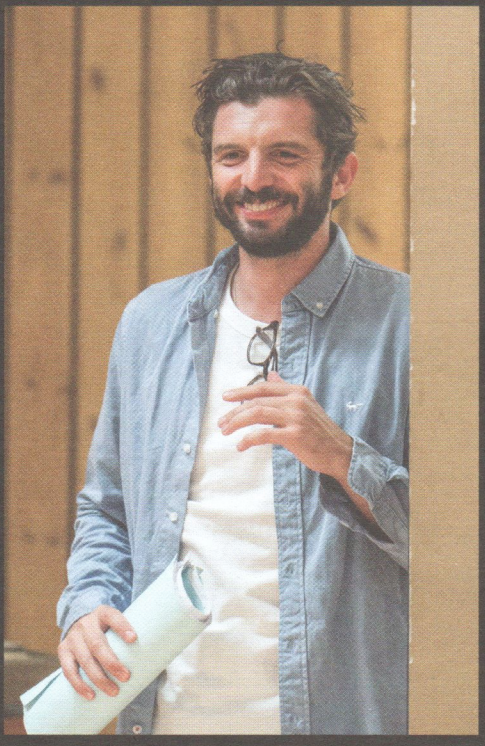
Director

Stephen Daldry is a multi-award-winning theatre, film and TV director and producer. During his career spanning over 40 years, he has directed theatre productions including *Kyoto* for the RSC in Stratford-upon-Avon and in the West End; *The Jungle* in the West End, San Francisco and New York; *The Inheritance*, *Stranger Things: The First Shadow*, *Billy Elliot The Musical*, *The Audience* and *An Inspector Calls* (also on tour) in the West End and on Broadway. TV includes *The Crown* (as director and executive producer). Films include *Together*, *Trash*, *Extremely Loud and Incredibly Close*, *The Reader*, *The Hours* and *Billy Elliot*. Events include, as producer, 2012 London Summer Olympic Games opening and closing ceremonies; and as Artistic Director, the Vogue World London 2023. Stephen Daldry is the recipient of three Tony Awards, an Olivier Award, a Producers Guild Award, two Emmy Awards and multiple award nominations including three Academy Award nominations for Best Director. He is the Chairman of refugee arts charity Good Chance and serves on the board of The Perlman Performing Arts Center in New York.

Miriam Buether

Set Designer

Miriam Buether is an award-winning stage designer working internationally in theatre, opera and dance. Her work in theatre includes *Inter Alia*, *Earthquakes in London* (Evening Standard Award) and *The Effect* at the National Theatre; *Kyoto* for the RSC; *Unicorn*, *Stranger Things: The First Shadow* (Olivier, Tony, Drama Desk and Outer Critics' Circle Awards) and *Prima Facie* (also Broadway; Tony nomination) in the West End; *The Fear of 13* at the Donmar; *Patriots* (also West End and Broadway), *Women Beware the Devil*, *Shipwreck*, *Spring Awakening*, *Machinal*, *Albion* and *Boy* at the Almeida; *The Jungle* (also West End and in New York; Evening Standard Award), *Public Enemy*, *The Government Inspector*, *In the Red and Brown Water*, *The Good Soul of Szechuan*, *The Trial* and *Wild Swans* (Critics' Circle Award) at the Young Vic; *The 47th* at the Old Vic; *Jungle Book Reimagined* for Akram Khan Company; *The Cherry Orchard* for International Theatre Amsterdam; *Sunny Afternoon* and *Chariots of Fire* at Hampstead and in the West End; *What If If Only*, *Love and Information*, *Escaped Alone* and *Sucker Punch* (Evening Standard Award) at the Royal Court; *Glass. Kill. Bluebeard. Imp.* at The Public, New



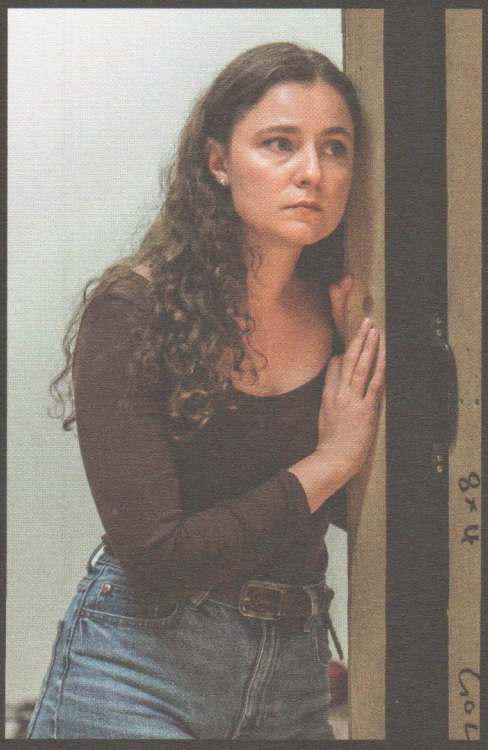
Michael Fox

York; and *To Kill a Mockingbird* (also West End and on US tour; Tony nomination), *Three Tall Women* (Tony nomination), *King Lear*, *A Doll's House, Part 2* and *The Children* on Broadway. Opera includes *Festen*, *Aida* and *Anna Nicole* at ROH; *Wozzeck* for Festival d'Aix; and *Girl of the Golden West* and *House of the Dead* for ENO.

Nicky Gillibrand

Costume Designer

Nicky Gillibrand is an award-winning costume designer working in theatre and opera. Her work in theatre includes *Angels in America* (also Broadway; Tony nomination), *Everyman*, *The Seagull*, *A Little Night Music*, *Mother Clapp's Molly House*, *Powerbook* and *Tales from the Vienna Woods* at the National Theatre; *The Tempest*, *A Midsummer Night's Dream* (Prague Quadrennial Gold Award for Best Costume Design) and *La Lupa* for the RSC; *Machinal* at the Ustinov Studio, Bath and the Old Vic; *Glass. Kill. Bluebeard. Imp.* at the Royal Court; *Once in a Lifetime*, *The Trial*, *Measure for Measure*, *Hamlet*, *Public Enemy*, *The Government Inspector*, *Vernon God Little*, *Annie Get Your Gun*, *The Good Soul of Szechuan*, *King Lear* and *Six Characters in Search of an Author* at the Young Vic; *Spring Awakening*, *The Duchess of Malfi* and *Twilight Zone* (also West End) at the Almeida; and *Billy Elliot the Musical* in the West End, on Broadway and internationally (Tony nomination). Opera includes *Festen*, *Wozzek*, *Samson et Dalila* and *Anna Nicole* (also BAM, New Yrok) at the ROH; *Giant* at the Aldeburgh Festival and ROH Linbury; and *The Dead City* and *Don Giovanni* for ENO.



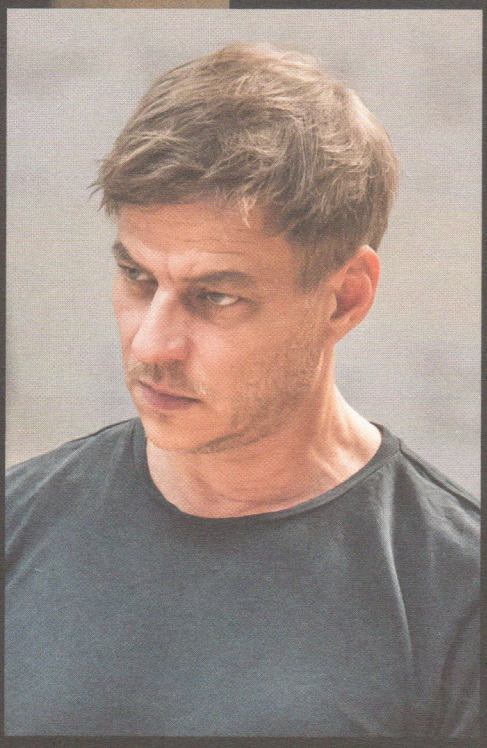
Sasha Syzonenko

James Farncombe

Lighting Designer

James Farncombe's recent work in theatre includes *London Road* (2025 revival, Cottesloe 2011 and Olivier 2012), *The Other Place* (for A Zeldin Company), *Phaedra*, *People, Places and Things* (also West End, on UK tour and in New York; Olivier Award nomination), *When We Have Sufficiently Tortured Each Other*, *Twelfth Night*, *Macbeth*, *The Plough and the Stars*, *Man and Superman*, *Three Winters*, *Edward II*, *People* and *London* Road at the National Theatre; *As You Like It*, *White Devil* and *A Mad World, My Masters* for the RSC; *The Cherry Orchard* at the Donmar; *The Tragedy of King Richard the Second* at the Almeida; *John Gabriel Borkman* at the Bridge; *Yerma* (also Park Avenue Armory, New York), *Three Sisters*, *The Cherry Orchard* and *Measure for Measure* at the Young Vic; *Anatomy of a Suicide* at the Royal Court; and *Vanya*, *The Ladykillers*, *Jeeves and Wooster*, *The Dresser* and *Swallows and Amazons* in the West End. Opera includes *Jenufa*, *Theodora* and *Lessons in Love and Violence* at ROH; *Lucia di Lammermoor* at the Metropolitan Opera, New York and LA

Juliet Stevenson



Tom Wlaschiha

Opera; *La traviata* at Garnier, Paris and Vienna Staatsoper; *Innocence* (also FinnishNational Opera), *Pelléas et Mélisande*, *Alcina* (also Bolshoi Theatre, Moscow), *Ariadne auf Naxos* and *Trauernacht* at Aix-en-Provence Festival; and *Le Vin herbé* at Berliner Staatsoper.

Gareth Fry

Sound Designer

Gareth Fry trained at the Royal Central School of Speech and Drama. His work in theatre includes *Till the Stars Come Down* (also West End), *Barber Shop Chronicles*, *A Small Family Business*, *Othello*, *Hansel and Gretel*, *A Woman Killed with Kindness*, *Beauty and the Beast*, *Pains of Youth*, *The Cat in the Hat*, *Fram*, *Some Trace of Her*, *Attempts on Her Life*, *A Matter of Life and Death*, *Women of Troy*, *The Overwhelming*, *Waves*, *Theatre of Blood* and *Iphigenia at Aulis* at the National Theatre; *Macbeth* at the Donmar; *Viola's Room* and *Lander 23* for Punchdrunk; *Hamlet Hail to the Thief* and *Free Your Mind* at Aviva Studios; *Grease* for Secret Cinema; *Romeo and Juliet* at the Almeida; *A Christmas Carol*, *John Gabriel Borkman*, *Bach & Sons*, *Talking Heads* and *Beat the Devil* at the Bridge; *The Encounter*, *Shunkin* and *The Master and Margarita* for Complicité; *Thikra: Night of Remembering* and *Jungle Book Reimagined* for Akram Khan; and *Harry Potter and the Cursed Child* internationally. Other projects include *DIVA* and *Alice: Curiouser and Curiouser* exhibitions at the V&A Museum; *Our Story with David Attenborough* at the Natural History Museum; and soundscape design for the Opening Ceremony of the 2012 Olympic Games. Radio includes *The Dark is Rising* and *Shifts*. Gareth Fry is the recipient of three Olivier Awards, two Tony Awards, two Drama Desk Awards, two Helpmann Awards and an Evening Standard Award. He is the author of *Sound Design for the Stage*.

Kate Duchêne and Juliet Stevenson

Paul Englishby

Composer

Paul Englishby's work in theatre includes *Jack Absolute Files Again*, *The Visit*, *Peter Gynt*, *A Taste of Honey* and *Emil and the Detectives* at the National Theatre; *Kyoto*, *Love's Labour's Lost*, *Cymbeline*, *Richard III*, *Rebellion / Wars of the Roses*, *Measure for Measure* and *Imperium* for the RSC; *The Royal Hunt of the Sun* at the Parco Theatre, Tokyo; *The Inheritance* at the Young Vic, in the West End and on Broadway (Olivier and Tony nominations); *White Teeth* at Kiln; and *Skylight* and *The Audience* in the West End and on Broadway. TV includes *Linley*, *Now and Then* (documentary), *Lang Lang Plays Disney*, *Masters of the Air*, *The Canterville Ghost*, *Together*, *Queens of Mystery*, *Danny Boy*, *Luther*, *Decline and Fall*, *The Witness for the Prosecution* (Ivor Novello Award nomination), *The Musketeers*, *Salting the Battlefield*, *Turks and Caicos*, *The Great Train Robbery*, *Page Eight* (Ivor Novello Award nomination, Emmy Award), *An Englishman in New York* and *An Education*. Film includes *Good Grief*, *A Royal Night Out* and *Sunshine on Leith*.
englishby.com

Paul McGill

Movement Director

Paul McGill is an American choreographer and director from Pittsburgh, Pennsylvania. His recent work in theatre includes direction for *Midnight at the Palace* at Edinburgh Fringe; movement for *Hedwig and the Angry Inch* on Broadway and US tour; and choreography for *See What I Wanna See*, *Which Way to the Stage* and *The Legend of Georgia McBride* off Broadway; and *tick, tick... BOOM!* at the Kennedy Center. TV includes *Étoile*, *Annie Live!* and *RuPaul's Drag Race*. Film includes *Man on Wire* and *Fame*. He works closely with Christopher

Wheeldon, collaborating with Festival PAAX in Mexico and restaging select works for New York City Ballet. Paul McGill has been honoured with an NAACP Award, a Fred Astaire Award and an LA Ovation Award for Choreography.

Maisie Carter

Fight Director

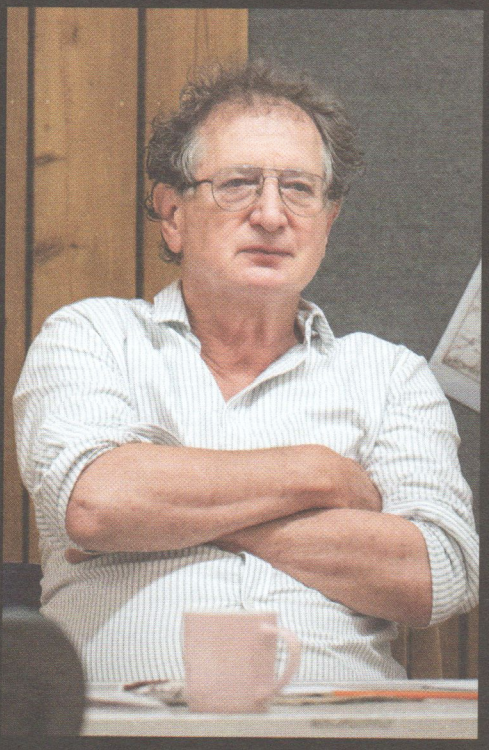
Maisie Carter has worked as a fight director for the past five years. She is the founder of MC_Combat. Her work in theatre and opera includes, as fight director, *The LeftBehinds* for the National Theatre; *ART* for Repertory Philippines; *Romeo and Juliet*, *Comedy of Errors* and *The Tempest* at Shakespeare's Globe; *Da Vinci Code* at Salisbury Playhouse; *Backstroke* at the Donmar; *Reykjavik*, *The Divine Mrs S*, *Animal Kingdom* and *Malindadzimu* at Hampstead; *Gone Too Far* for National Youth Theatre; *The Clinic* at the Almeida; *Favour* and *Fair Play* at the Bush; *Ministry of Lesbian Affairs* and *Lava* at Soho Theatre; *Grimes*, *Figaro* and *Il trittico* for WNO; *Rigoletto* at the Royal Opera House; *The Commitments*, *The Boy at the Back of the Class* and *Blue Beard* on UK tours; *Romeo and Juliet* for Exeter Northcott; *Tosca* at Grange Festival; *Summer 1954* for ETT; *Romeo and Juliet* for Antic Disposition; *Mother Goose* and *Dick Whittington* at Hackney Yard; *The Mountaintop* for Chipping Norton; *Sad* with Omnibus; *Animal Farm*, *Robin Hood* and *The Sweet Science of Bruising* at The Egg, Bath; *Firebird* at King's Head; *Bad Girls* at The Albany, Deptford; and *Clueless* at Trafalgar. Associate work in theatre includes *Kiss Me, Kate* at the Barbican; *An Officer and a Gentleman* and *Bugsy Malone* on UK tours; *The Drifters Girl* at Garrick; *Les Misérables* at Sondheim; and *Gunpowder Plot* for Layered Reality. Fight coordination for film and TV includes *Gavin & Stacey: The Finale*, *The Wasp* and *The Forge*.

mccombat.co.uk

Cathleen McCarron

Voice Coach

Cathleen McCarron is Head of Voice at the National Theatre, where her most recent work includes *Nye* (2025 and 2024), *Dear England* (2025 and 2023), *Ballet Shoes*, *The Other Place* for A Zeldin Company, *Coriolanus*, *Mnemonic* (2024, with Complicité), *Till the Stars Come Down*, *The House of Bernarda Alba*, *The Confessions* and *The Motive and the Cue*. She previously spent six years as resident Senior Voice and Text Practitioner at the RSC, and has also coached productions at the Young Vic, the Gate, Southbank Centre, Hampstead, Liverpool Everyman and the Great Theatre of China in Shanghai, as well as teaching voice, text and dialect across a range of acting conservatoires. Cathleen McCarron holds an MA with Distinction in Voice Studies from the Royal Central School of Speech and



David Lan

Jane Moriarty

Drama, a BA in Acting from the Royal Conservatoire of Scotland and a first class honours degree in Politics from the University of Edinburgh. She has coached voice and presentation skills in a range of organisations in the UK and abroad and is a regular narrator of audiobooks, specialising in writers from her native Scotland.

Victoria Woodward

Language and Dialect Coach

Victoria Woodward trained at Cambridge University, the Guildhall School of Music and Drama and the Royal Central School of Drama. Her work at the National Theatre includes *Hamlet* (primary schools tour), *Jekyll & Hyde* (on tour) and as assistant voice coach, *Small Island*, *The Normal Heart*, *Manor*, *The Visit*, *My Brilliant Friend*, *Three Sisters*, *Faith, Hope and Charity* and *Peter Gynt*. Other theatre includes *Matilda the Musical* for the RSC on tour and at Cambridge Theatre; *Ghosts* at Lyric Hammersmith; *Beats* at King's Head; *Further Than the Furthest Thing* at the Young Vic; *The Moors* at the Hope; *The Prince* at Southwark Playhouse; *Romeo and Juliet* and *Little Women* at Chester Storyhouse; *Young Marx* at the Bridge; *Beware of Young Girls: The Dory Previn Story* on UK and US tour; and *Giant* in the West End. TV includes *Legend*, *Prisoner*, *Silo* and *Pickle Storm*. Victoria Woodward teaches and directs at LAMDA and RADA. **victoriawoodwardvoice.com**

Jane Moriarty

Associate Director

Jane Moriarty is a theatre, film and TV director. She studied at UCC in Ireland and UC Berkeley in California and graduated as a director from Mountview. Her work in theatre includes, as director, *Daddy Issues* at Seven Dials Playhouse; *The Apologists* on tour in London and Sydney (The Sydney Theatre Award nomination); *It's Not Like It's Illegal* at Stratford East; *Diamond* at the Bush and Edinburgh Underbelly; and *Dance Nation*, *Sweet Charity*, *Orpheus Descending*, *As You Like It* and *Queen Margaret* for Mountview, Arts Ed and the University of Birmingham. Other theatre includes *Kyoto* for the RSC and at @sohoplace (as associate director; Olivier Award nomination); *Prima Facie* in the West End (as associate director; Olivier Award for Best New Play); *The Inheritance* at Noël Coward (as resident director; Olivier and Tony Awards for Best Play and Best Direction); and *The Birthday Party* at Harold Pinter (as assistant director). TV includes *Shush* (as director; Young Director Award at YDA Cannes), *The Lovers* (as rehearsal director). Short films, as director, *Kitchen Tales*, *Busy* and *I Called You*. Video games include *Baldur's Gate 3* (as a voice and performance director; BAFTA Award for Best New Game). Jane Moriarty was previously Resident Director at the National Theatre Studio, working

on the development of new plays and musicals. She is the director and producer of *Clara at the Door with a Revolver*, the upcoming musical by Susan Wokoma and Ayanna Witter-Johnson.

Júlia Levai

Staff Director

Júlia Levai trained at LAMDA and on the National Theatre Studio's Directors Course. Her work in theatre includes, as staff director, *Coriolanus* and *Dear Octopus* at the National Theatre. As director, *Radiant Boy* and *Smoke* at Southwark Playhouse; *We'll Be Who We Are* at the Vault Festival; *Northern Girls* for Pilot Theatre; *Did I Wake You?* for the Young Vic; *Sweeties* for Theatre503; *The Prince of Homburg* at Space Arts Centre and LAMDA; and *There Has Possibly Been an Incident* at the Blue Elephant.

Work as assistant director includes *All's Well That Ends Well* for the RSC; *Hope Has a Happy Meal* at the Royal Court; *Nora: A Doll's House* at the Young Vic; and *L'Illusion Comique* at the National Theatre, Belgrade. Júlia Levai received an MGCFutures bursary in 2021. She is a script reader for the National Theatre Studio, Women's Prize for Playwriting, Papatango and the Bruntwood Prize. She is also a Mentor Director for National Theatre Connections.

Production Credits

Thanks to Lindsey Knight, Jodie Skelton, Emily Balham, Keith de Souza and Jane Suffling.

Thanks to the actors who took part in workshops for *The Land of the Living*: Atilla Akinci, Rhys Bailey, Debbie Chazen, Kate Duchêne, Michael Fox, Hubert

Anastasia Martin

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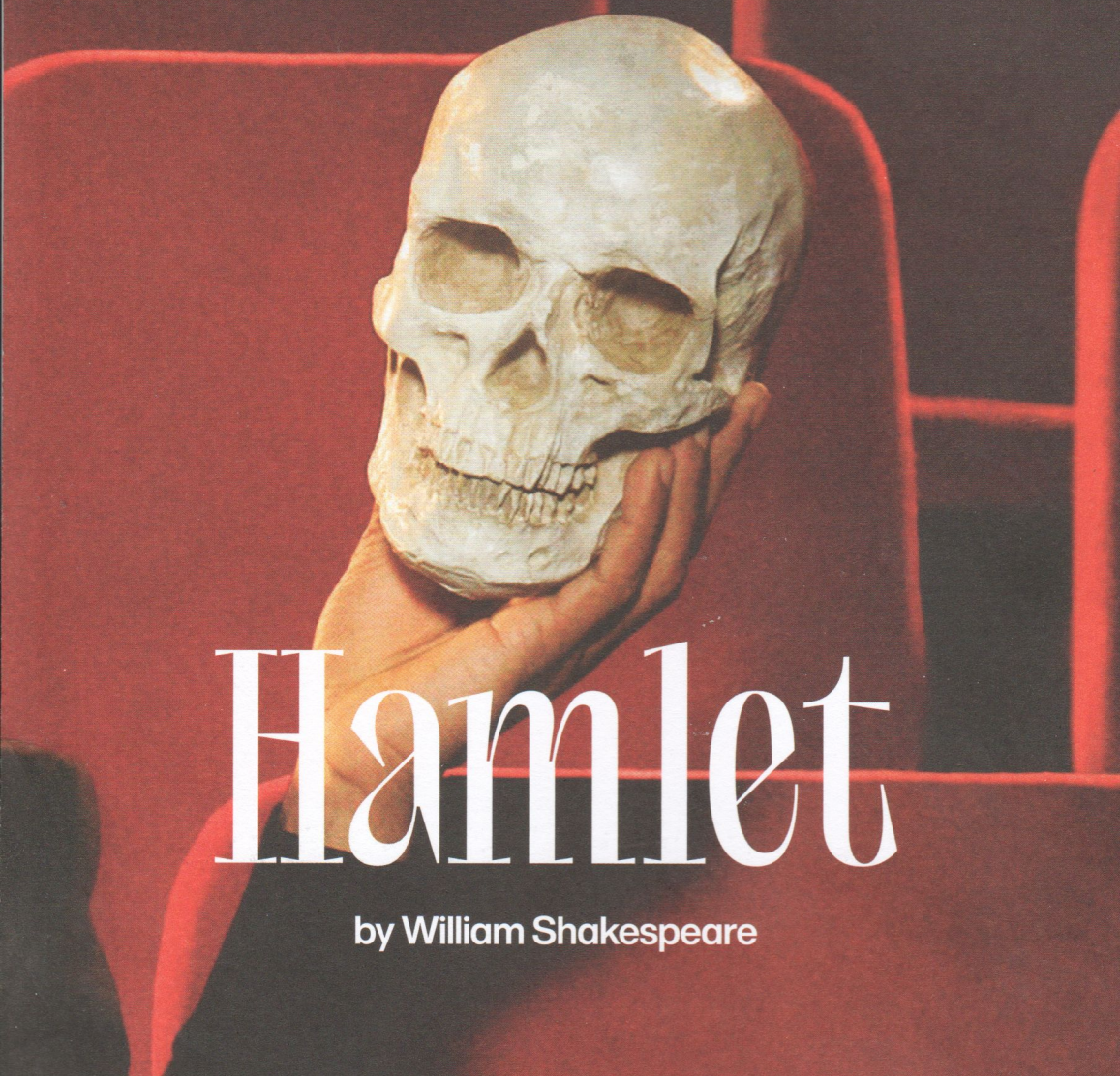
Maisie Carter

Hanowicz, Akiya Henry, Alex Jarrett, Tim Jupiter, Joseph Kloska, Caroline Loncq, Avital Lvova, Jo McInnes, Michael Marcus, Anastasia Martin, Ewan Miller, Justine Mitchell, Hattie Morahan, Marek Oravec, Cosima Shaw, Lex Shrapnel, Benjamin Spalding, Juliet Stevenson, Sasha Syzonenko, Darcy Tosun, Ami Tredrea, Anton Vehring, Mark Washcke, Ben Whishaw, Artie Wilkinson-Hunt and Tom Wlaschiha.

This production is supported by the Huo Family Foundation. This play is a recipient of an Edgerton Foundation New Plays Award. With thanks to Rosetrees Trust for their support of new writing.

National Theatre

Programme



Hamlet

by William Shakespeare

This production is supported by James and Victoria Corcoran, Bagri Foundation, and Marcia B. Whitaker.

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Hiran Abeysekera and members of the company

Production credits
Thanks to the Young Vic, Johnny Mann Scenic Services Ltd, JD McDougall and Dr Sophie Duncan

Production Placement, Props:
Zara Creighton

The position of Deputy Artistic Director at the National Theatre is supported by James and Victoria Corcoran

This production is supported by James and Victoria Corcoran, Bagri Foundation, Marcia B. Whitaker and The Polonsky Foundation

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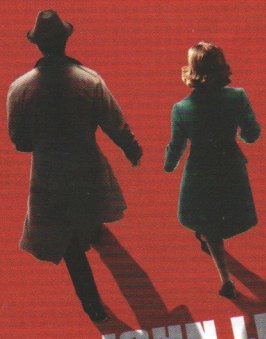

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The Dorfman theatre. Image: Philip Vile

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Please do not use your mobile phone during the performance. Even on silent, the light they emit can be very distracting to those around you.

If you want to capture your visit to the National Theatre with a selfie, please do so *before* or *after* the show. Photography and filming are not allowed during the performance.

Please note that glass is not allowed inside the auditorium. Members of staff will be able to help you transfer your drink into a plastic cup before entering.

Hot drinks cannot be taken into the auditorium. Be careful if you get a hot drink during the interval, as you'll need to finish it quickly!

Please be aware that hot food is not allowed inside the auditorium. Your food may smell amazing to you, but not necessarily to the rest of the audience or to the performers.

Please take security seriously and do not leave bags and coats unattended. There is a free cloakroom in the foyer if you do not wish to carry them with you during the interval.

Please do not stand or sit in the aisles during the performance.

Please be considerate of those around you and try not to make too much noise, especially during quiet parts of the performance when even a rustling crisp packet or a whispered comment can ruin the atmosphere.

Finally, if you need any assistance at any time during your visit with us, please speak to a member of staff and we'll be happy to help.

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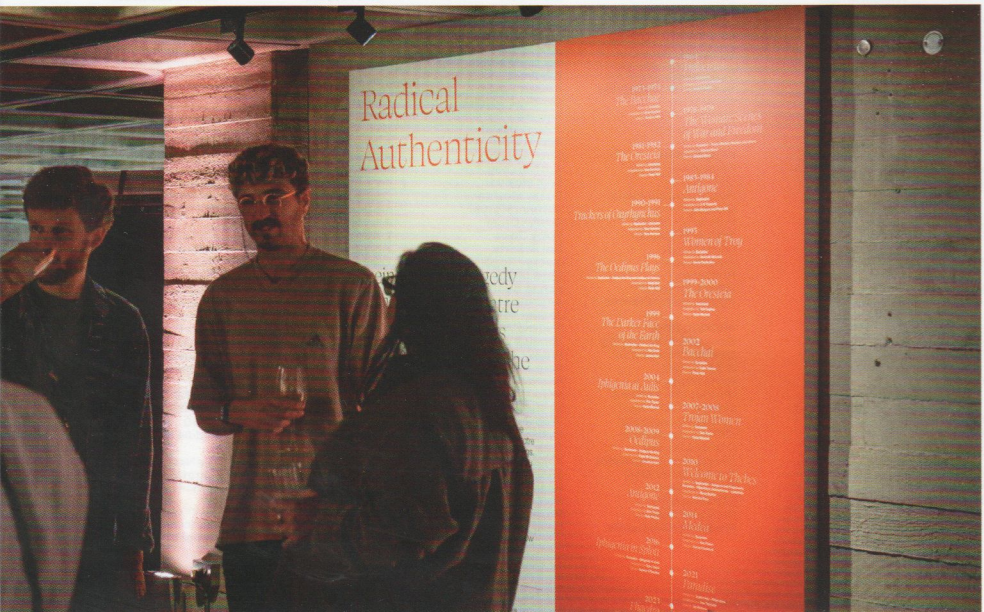
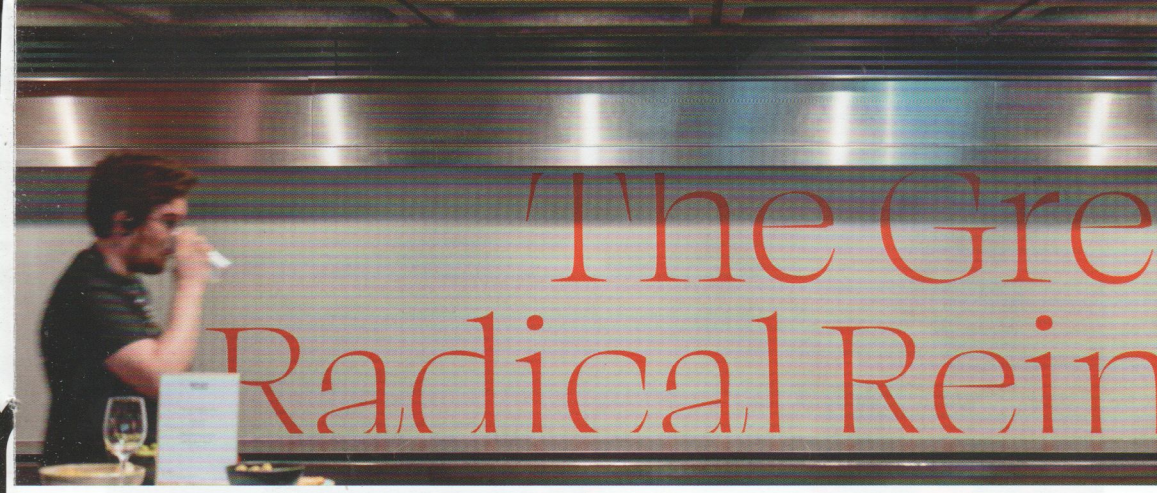
For information about vacancies at the National Theatre, visit jobs.nationaltheatre.org.uk

Exhibition curator,
Dr Lucy Jackson

The Greeks:

The opening of the new exhibition on Greek theatre at the National Theatre





Photographs by
Cameron Slater Photography

Radical Reinvention

Power
We always see a community represented on stage in a Greek tragedy – *the chorus*. Far from being neutral bystanders, this group has its own character, its own story to tell, and will often intervene in the plot.

Guests engage with exhibition content, including audio and video.

EXPLORE: FREE EXHIBITION

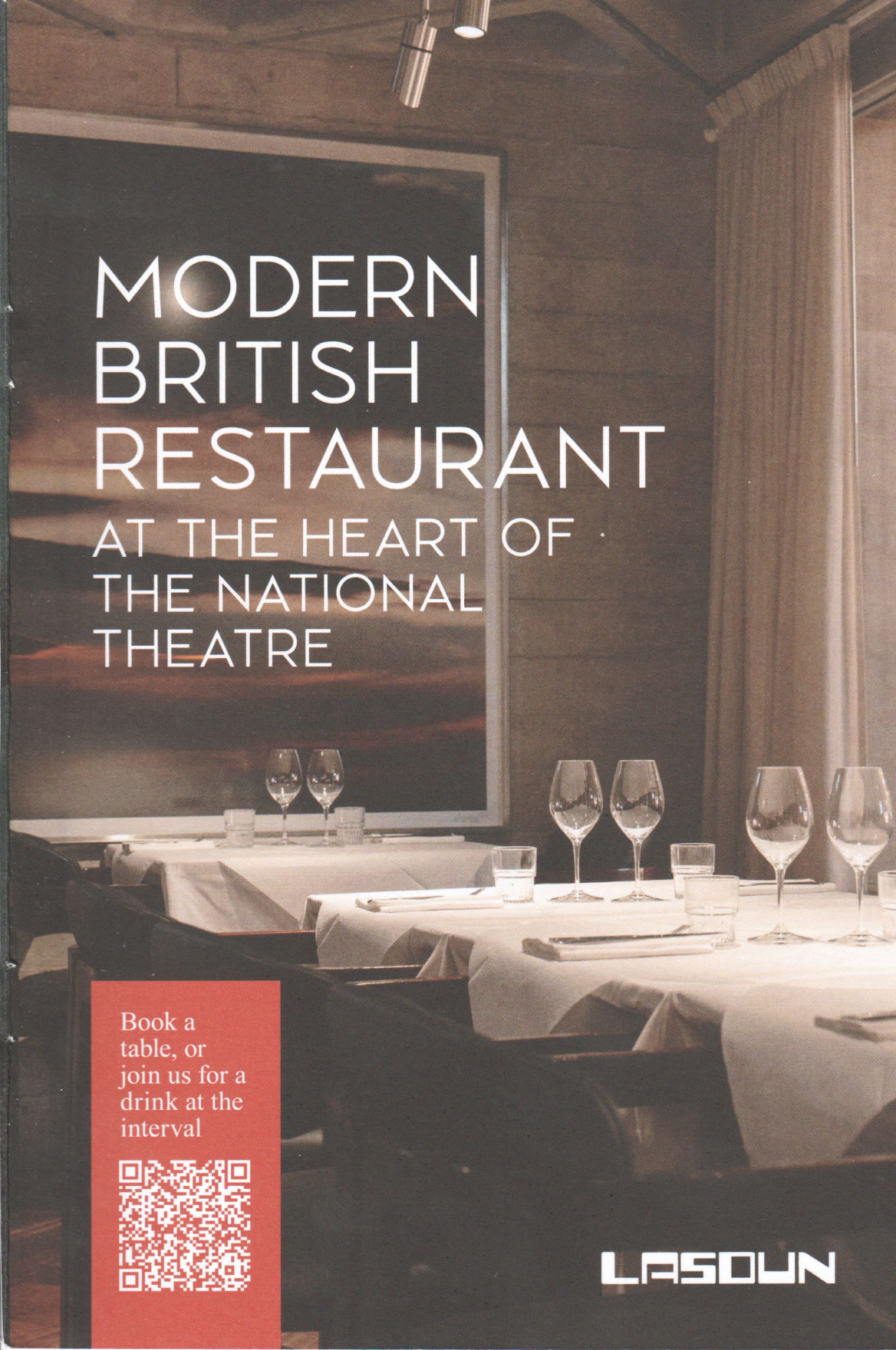
A free exhibition in the National Theatre's Wolfson Gallery, open until February 2026.

The ancient Greeks were constantly reinventing their myths for new audiences.

In this exhibition, we explore how artists at the National Theatre have continued this tradition of radical reinvention and focus on four essential aspects of ancient Greek drama – sound, space, dance and community.

Using items in the National Theatre Archive, we show how creative you can be with Greek tragedy when you reimagine it for the modern stage.

Curated by Lucy Jackson (Durham University) in collaboration with Erin Lee, Head of Archive at the National Theatre, and generously supported by Durham University.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HAMPSTEAD THEATRE PRESENTS
THE RSC PRODUCTION OF

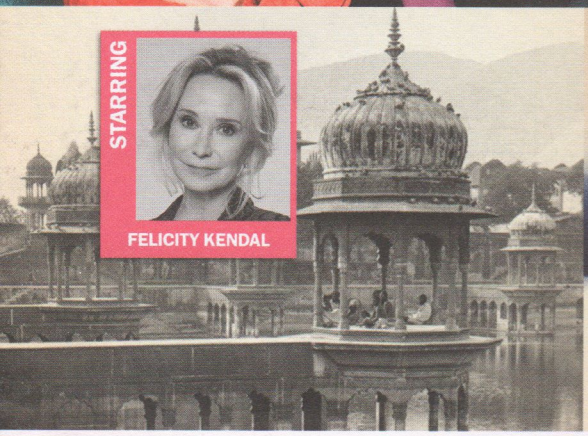
TITUS ANDRONICUS

BY **WILLIAM SHAKESPEARE**
DIRECTED BY **MAX WEBSTER**
MUST END 11 OCT 2025

A HAMPSTEAD THEATRE UK PREMIERE

THE ASSEMBLED PARTIES

BY **RICHARD GREENBERG**
DIRECTED BY **BLANCHE McINTYRE**
17 OCT - 22 NOV 2025



A HAMPSTEAD THEATRE PRODUCTION

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DIRECTED BY **JONATHAN KENT**
3 DEC 2025 - 31 JAN 2026

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